musical
COURIER

FEBRUARY 1, 1953

25 CENTS

BARTLETT and ROBERTSON

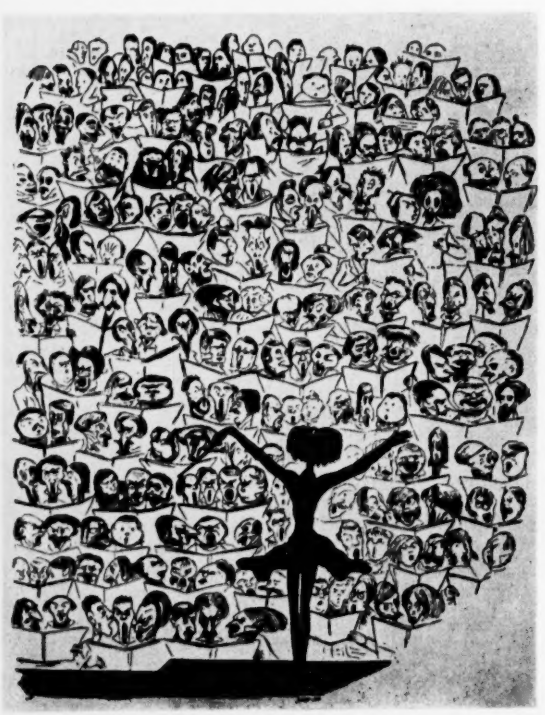
BERLIOZ AT THE AGE OF 28, by Signol. This drawing was made at the time when the composer was studying briefly in Italy as a winner of the Prix de Rome.

BERLIOZ'S 150th BIRTH ANNIVERSARY BEING CELEBRATED THIS YEAR

THE 150th year since the birth of Hector Berlioz, at Côte-Saint-André, near Paris, on Dec. 11, 1803, will be marked with musical observances in many countries. The works of this great innovator in orchestral technique and descriptive music have seen a renewal of popularity in recent years. In the United States, besides the "Fantastic Symphony," Berlioz's music is having frequent performances, especially the excerpts from his Romeo et Juliette Symphony, the instrumental interludes from the opera Damnation of Faust, the Roman Carnival Overture, and Royal Hunt and Storm Music from Les Troyens, while his songs appear in the repertoires of leading artists. Revivals of his operas in Glasgow and at last summer's Holland Festival indicate possibilities for greater acceptance of these works today.

(At left, below)
THE PARIS HOUSE IN WHICH THE COMPOSER DIED in 1869. This is situated at 4 rue de Calais, and bears a tablet marking the residence of Berlioz there.

(At right, below)
A CARICATURE of Berlioz conducting a gigantic ensemble at the Paris Industrial Fair held in 1844. This was a massed concert in which 1,022 persons participated. There were two assistant conductors and five choral directors. The success was tremendous and the box-office profited by 32,000 francs.



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Minority Report for 1953

DESPITE the fact that music in this country is, generally, expanding its opportunities for composers and performers there are some things which should be improved, and musicians and music lovers are giving attention to the state of affairs in various media.

Ten members of the faculty of Peabody Conservatory of Music, headed by its director, Reginald Stewart, and including also William Kroll, Louis Cheslock, Henry Cowell, Justin Williams, W. Spencer Huffman, Ernest Lert, Ifor Jones, Mieczyslaw Munz and Hans J. Heinz, recently sent a telegram to William Paley, president of the Columbia Broadcasting System, which read as follows:

"At a time when the New York Philharmonic is making an appeal for $5 Radio Memberships, my colleagues and I have decided to spend an additional $5 on this telegram of protest to the Columbia Broadcasting System for its short-sighted policy in not carrying more programs of the calibre of the Philharmonic. It is impossible to understand upon what basis you can justify the paucity of good music on your network. Is it because you do not receive letters from music lovers? Because such programs have a low Crosley rating? How can you tell how many millions suffer in silent resentment the scarcity of good musical programs you schedule, and those mostly recorded ones, since it is well known there are great numbers of intelligent people who are not letter writers? Where are the modern counterparts of such programs as the General Motors Hour, Orchestras of the Nation, The Ford Hour, The Columbia Broadcasting Symphony Orchestra, Walter Damrosch and His Music Appreciation Hour? Gone—but not forgotten in the hearts and minds of those for whom music is a necessity of life, a refuge and an inspiration in days of turmoil and strife. It must have occurred to you that there are those to whom classical music means quite as much as jazz does to the 'hepcat'. Even a minority group of a few millions is worthy of some consideration. We look to you as responsible leaders to rectify this deplorable condition."

This wire presents the point of view of music lovers of this country who are distressed because the budgets for high class programs in the serious tonal field on the radio have been restricted in many cases almost to the vanishing point. It is probable that much of this capital has been diverted to development of television and other facilities, but as yet the video music field—with a few exceptions—does not by any means equal the formerly rich offerings in broadcast music.

Some Redeeming Factors

And this is so despite the fact that several new programs have recently been added, such as NBC's weekly series of symphonic music on Monday evenings, played by the Symphony Orchestra, Band, Chorus and other units of the Eastman School of Music, and sponsored by ASCAP, or the same network's weekly Sunday evening series presenting young soloists of the National Federation of Music Clubs from various States on a coast-to-coast chain—both radio offerings.

We are in a period of transition, when new means for sending out visual and aural productions of opera, concerts and ballet, as well as spoken drama, are being perfected. The possibilities are enormous, and it is hoped that short-sighted policies will be avoided. It is important that the discriminating lovers of music voice their preferences now, while the vast new systems for future dissemination of arts to the homes and the public halls are being perfected. If they do not do so, we may be facing a period in which vaudeville and circuses may supplant the more literate entertainments.

One feels that a gleam of hope in the TV field has been cast by the popular success of the high-class weekly Omnibus program, on Sunday afternoons, which—though defrayed in its costly beginnings by the Ford Foundation—has now attracted a group of commercial sponsors. If this proves that television can be good and yet pay, it is a hopeful omen on the horizon.

• • •

American Music on Discs

A special report of the Committee on Recordings (Ray Green, chairman) presented at a recent general meeting of the National Music Council in New York criticized the amount of American music to be found on disks today. Although the results are not brought forward as completely definitive, this group stated:

"A cursory count of recordings of American works as listed in representative sources of ten years ago brought to light a total of about 180 serious works. . . . A check of today's representative sources revealed a total of somewhere between 150 and 170 serious works which are actually available, or . . . appear to be so. . . . An examination of titles, past and present, shows that the standard and quality of the music is generally parallel for both periods. The potential music-buying and listening public was probably proportionately smaller ten years ago. . . . Considering today's facilities and mechanical means available, . . . the total number . . . should be at least twice that of ten years ago. . . .

"We feel that one of the major factors contributing to the showing of the present in relation to the past is a reluctant buying public for recordings of serious music. It may be that this factor does not operate generally for all labels in the field. However, if this is the case, . . . ways should be found to remedy this aspect of the recording situation. . . . It is felt that a realistic appraisal of some of the problems . . . in this field will be helpful in working out . . . means of meeting them in a manner . . . beneficial to the music-buying and listening public, to the music industry, and music interests generally."

No doubt, one of the factors is that recording companies "push" the disks in their catalogues that sell in larger quantities, and retire those that do not. (One can hardly criticize their desire for a sound business basis in this industry.) One remedy for this unfortunate situation might be supplied by music patrons and foundations contributing sums to the recording and circulation of worthy native scores. And composers themselves should continue to strive to produce better and more acceptable musical works.

ON THE COVER

Ethel Bartlett and Rae Robertson, internationally known English piano duo, have established themselves as favorites of the American public for many years. Ethel Bartlett, born in London, and Rae Robertson, in Inverness, Scotland, met as students at the Royal Academy of Music in London, and after their marriage began to play together on two pianos with such success that they decided to abandon their solo careers and specialize in this field of music, in which they have become famous. Their tours have repeatedly taken them over most of Europe, both North and South America, and South Africa. Numerous contemporary composers have been inspired to write music for them, notably Sir Arnold Bax, Bohuslav Martinu and Benjamin Britten. They have performed with all the major orchestras and leading conductors of this country and of Europe, and in the words of a distinguished American critic "they play with unbelievable psychic unity."

Bartlett and Robertson now are under the management of Inter-Allied Artists (Ann Kullmer and Martin Taubman).

Vol. CXLVII, No. 3
Whole No. 3264

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-fourth Year
February 1, 1952

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

Bartók's Journey to the New World

By Halsey Stevens

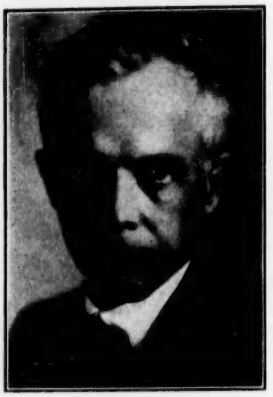
TO leave Hungary in wartime, with transportation in confusion and intercourse between certain countries cut off, called for the greatest ingenuity. Visas to enter the United States were readily obtained, transit visas for France and Spain took weeks longer, while there was no certainty that Italian visas would be granted at all. Passage by American cargo ship from Lisbon had been arranged; the itinerary called for travel by train through Milan to Geneva, by bus to Barcelona, and thence by train to Lisbon. Tickets from Geneva to Lisbon had to be purchased by friends in Switzerland, who also provided funds for incidental expenses on the journey.

In October Béla and Ditta Bartók were ready to set out. He made a will, providing that:

> My burial is to be the simplest possible. If after my death they want to name a street after me, or to erect a memorial tablet to me in a public place, then my desire is this: as long as what were formerly Oktogon-tér and Körönd in Budapest are named after those men for whom they are at present named [*i.e.*, Hitler and Mussolini], and further, as long as there is in Hungary any square or street, or is to be, named for these two men, then neither square nor street nor public building in Hungary is to be named for me, and no memorial tablet is to be erected in a public place.[1]

On the eighth of October there was a farewell concert, in which Bartók played the Bach A-major Concerto, his wife "the delightful (and almost unknown) Mozart F-major Concerto [K. 413]—this was her first solo appearance, and she played very beautifully—afterwards we played the Mozart 2-piano Concerto [K. 365], and finally I played from the *Mikrokosmos*."[2] A few days later they left Hungary, he for the last time. They crossed Italy . . . at night, and in Geneva, thanks to Stefi Geyer, the Müller-Widmanns, and Paul Sacher, found everything taken care of. Bartók wrote to Mrs. Müller-Widmann:

> And now here we are with sad hearts and must say farewell to you and your dear ones—for how long, or perhaps forever, who knows—! The farewell is hard, infinitely hard. And this wonderfully beautiful country, your country, perhaps to see it for the last time, and with thoughts of the future that awaits us, and of our friends here. . . . Properly speaking, this journey is a leap from uncertainty to safe unbearableness. I am not yet entirely at ease on account of my condition; I still think the periarthritis is not completely cured. God knows how much and how long I can work over there.
>
> But we could not do otherwise; the question is not at all, *Muss es sein?*, for *es muss sein*. I thank you and your dear ones for all the beauty, all the love and friendship you have bestowed, and we wish you the best things possible in the future.[3]



BÉLA BARTOK

CROSSING southern France by bus presented few obstacles. They stopped at Grenoble and Montélimar, and overnight at Nimes, and even though they were told, *"En France il y a la disette,"* they managed to obtain food without *cartes d'alimentation*. But when they reached the Spanish frontier, trouble began to pile up. The bus would go no farther; the customs inspection was to be "merciless"; the train was about to start, and Bartók had forgotten the Spanish he once knew. At last, by leaving behind 310 kilos of luggage—which was to be returned to them three days later in Badajoz—they were permitted to board the train. But the luggage did not arrive in Badajoz; possibly they might find it in Lisbon, or later in New York. Expecting to have three days in Lisbon, they learned on the train on 19 October that their ship was to leave the following day; they arrived in Lisbon at two in the morning, wandered from hotel to hotel looking for a room, ultimately had a few hours' sleep, and went aboard ship—still without luggage. At that, Bartók felt they were fortunate: Paderewski eighty years old, had been detained in Spain three weeks.

By midnight on 29 October, after a rough ten-day crossing, having stopped in the Azores and Bermuda on the way, they were in New York Harbor. The next day they disembarked, to begin a new life in a new country.

A FEW days after their arrival, the New Friends of Music presented the Bartóks in Town Hall, in the Sonata for Two Pianos and Percussion; three weeks later they gave a duo-piano recital there, playing the Mozart Sonata in D (K. 448), Debussy's *En blanc et noir*, four pieces from *Mikrokosmos*, two contrapuncti from *The Art of Fugue*, and the Brahms F-minor Sonata. On 25 November, Columbia University held a special convocation in the rotunda of Low Memorial Library, at which Bartók was awarded an honorary Doctor of Music degree. Degrees were granted at the same time to Dr. Karl T. Compton, president of the Massachusetts Institute of Technology; Sir Cecil Thomas Carr, English barrister; and Dr. Paul Hazard, member of the Académie Française.

> This was quite a ceremony [Bartók wrote].[4] As prelude, my measure had to be taken, in yards, feet, and fathoms, the details of my head, shoulder, etc., size to be sent. They dressed all of us in the university toga or cloak; then in pairs we marched solemnly in, amidst the sounding of discreet organ music. The directions were precise: when my name was called, I must stand up; when the chairman addressed me, I must take off the toga; when at last he reached the proper words, I must go up to him, so that he might bestow the diploma; on my back would be hung the pink velvet ribbons of the music degree; then I could go back and sit down. That is the way it happened. Fortunately for us and for the ceremony, we didn't have to speak. . . .

In conferring the degree upon Bartók, Nicholas Murray Butler cited him as:

> . . . distinguished teacher and master; internationally recognized authority on the folk music of Hungary, Slovakia, Romania, and Arabia [*sic*]; creator through his composition of a musical style universally acknowledged to be one of the great contributions to the twentieth-century literature of music; a truly outstanding artist who has brought high distinction to the spiritual life of his country.[5]

ON 1 December Bartók left for a week in Cleveland, where there was a festive evening in the Hungarian colony, "with gipsy music and *palotás* (!!). Hungarians here, Hungarians there, Hungarians everywhere, but we could not be very glad of this, because the second generation already uses the language only with difficulty."[6] Returning to New York, the Bartóks moved into a fifth-floor apartment in Forest Hills, twenty minutes from New York by subway, and began the process of acclimatization before the appointment at Columbia took effect. In his letters Bartók describes the "Americanization" of their living—"crackled-*wheat* (!)" for breakfast, the necessity of learning multitudes of new words (subway stations, names of streets), of becoming acquainted with complex transportation systems (they once spent three hours in the subway, "traveling hither and thither in the earth; finally, our time waning and our mission incomplete, we shamefacedly slunk home—of course, entirely underground"). Their luggage, which had been taken from them in Spain on 16 October, reached New York only on Christmas Eve.

This article is part of a chapter from the forthcoming book, The Life and Music of Béla Bartók, by Halsey Stevens, to be published by Oxford University Press, Inc., in April. Mr. Stevens, American composer and music educator, was born in Scott, N. Y., in 1908, studied music with Berwald and Mulfinger at Syracuse University and with Ernest Bloch at the University of California. He is Professor of Composition at the University of California in Los Angeles, the composer of three symphonies and other orchestral scores, chamber music, choral works and songs. Mr. Stevens is regional consultant for the National Association of American Composers and Conductors, a member of the League of Composers and of the American Composers' Alliance. He has appeared as guest conductor of the San Francisco Symphony and the Los Angeles Philharmonic in his own works, is a pianist and organist, and author of many articles on music.

1. *Lev.*, p. 153 (dated 4 October 1940).
2. Ibid. pp. 153-4; letter to Mrs. Müller-Widmann, dated Geneva, 14 October 1940.
3. Ibid.
4. *Lev.*, I, pp. 137-40; letter to Béla and Péter Bartók, dated Forest Hills, 24 December 1940.
5. *The New York Times*, 26 November 1940.
6. *Lev.*, I, pp. 137-40; letter of 24 December 1940.

Honegger, Ibert, Poulenc Scores In Paris Month

By Suzanne Demarquez

PARIS.—The Opéra revived L'Aiglon, music drama in three acts after the celebrated play by Rostand, with music by Arthur Honegger and Jacques Ibert. In 1931 these two composers united to write for the theatre at Monte Carlo an opera in the conventional and romantic pattern. Ibert composed the first and fifth scenes portraying the court of Marie Louise at Schoenbrunn and the death of L'Aiglon. Between these are the scenes written by Honegger, especially the important ballet composed especially for this revival, and the famous dream sequence on the plain of Wagram, with the death of "Grognard" Flambeau. Despite its having two composers, the unity of the work has been preserved. L'Aiglon has the spectacular air and color it deserves.

In the title role Geori Boué again proved the possessor of a fine voice and, especially in the death scene, a consummate actress. Roger Bourdin, an admirable actor, gives stature to his impersonation of Metternich. Huc-Santana sings Flambeau with his usual vocal richness. The settings by Pedro Pruna have much charm and color. The staging was completely revised by Max de Rieux, who excels in grouping the artists with a sense of variety. The ballet, choregoraphed by Avelin, centers around a newly discovered star, Madeleine Lafon. The conductor André Cluytens participated in the success which rewarded the splendid revival.

"Farewell" by Opéra-Comique Ballet

The Corps de Ballet of the Opéra-Comique has been disbanded. This decision is regrettable, for it deprives us of the opportunity to see those shorter works which are not for the great ensemble at the Opéra, but still have their intrinsic value, and provide performances staged with much taste and care. Our regret was heightened at this group's last performance, which offered Le Clé des Songes, a charming ballet by Hubert Devillez, concerning a happy marriage in a more romantic time. The choreography by Etcheverry is as sensitive as it is imaginative, but it would gain by the omission of too frequent repetitions. Josette Aniel, a most promising dancer, will be engaged by the Opéra. The other successful participants in the ballet were Michel Rayne and Gevel. The music by Jacques Dupont gives the dancers great opportunities. The piano has a solo part in the orchestral score. The composer, who was his own soloist, is among our best keyboard artists.

The same success greeted the second work shown that evening, Aubades, choreographic concerto for piano and 18 instruments by Francis Poulenc, who also was at the piano. This score, dating back to 1929, has preserved its youthful *élan*, its grace and freshness. The excellent settings by the artist Brianchon were evocative. With Paula Morin as the featured soloist and inventive choreography by Marcel Berge, and with the dynamic Pierre Dervaux conducting, the work was well received. The evening closed with the ballet Le Pantoufle de Vair, one of the most charming of the repertoire which had its 100th performance with its composer, Marcel Delannoy, conducting.

Cuevas Troupe Scores Successes

The Grand Ballet of the Marquis de Cuevas continued its season for two months at the Theatre de L'Empire, with success. There were two more novelties, including La Tertulia, or The Two Rivals, ballet by Aña Ricarda on a book by Irene Iidova, with music by Manuel Infante.

But the most feted production of their season was Piége de Lumière, or The Trap of Light. The libretto by Philippe Heriot shows a young forest such as a poet would dream about (the fine setting by Felix la Bisse evoked especial applause). The dancers, led by Rosella Hightower, Serge Golovine and Skouratoff, portray a combat between butterflies and rare insects, lured by the deceptive light. The score is by Jean-Michel Damase, who wrote the successful and satiric La Croqueuse de Diamants (The Diamond-Muncher), which Roland Petit produced successfully here and in the U. S. The music mirrors the action perfectly, and Gustave Cloez was a subtle and sensitive conductor.

Teresa and Luisillo opened a short season at the Champs-Elysées. They have successfully developed their own style; the evening is climaxed by a Flamenco in which the whole ensemble participates, including singers and guitarist. The premiere was an outstanding success.

Nabokov Leads His Work

The Orchestre National, under the composer's direction, presented the premiere in Paris of La Vita Nuova, a concerto for soprano, tenor and orchestra by Nicolas Nabokov, after the poem by Dante. The visions of the poet are transformed into the language of the Concerto, each preceded by a recitative sung in French by the tenor. The first movement is an allegro, written in concise counterpoint with remarkable orchestral colors. The second movement, Vision of Death, is a passacaglia; the finale, Béatitudes, is presented in the style of a villanelle. This fine work, sung by Berthe Monmart and Jean Giraudeau, both from the Opéra, obtained a success great and deserved.

The same orchestra presented one of the oratorios of Honegger well known in certain other countries, but only now given its first Paris performance—Nicholas de Flue, dramatic legend based on a Swiss epic of the 15th century. The score, after 30 years, recaptures some of the power of his King David. There are no soloists, only the chorus chanting clearly and simply as the voice of the people, in sounds which come from the heart of this ingenious musician. Honegger has the secret of finding the right expression for various emotions. This is a score which is able to reconcile the audience at large with the vernacular of contemporary music. . . . Jean Martinon on another occasion led the Orchestre National in the Two Interludes which Paul Le Flem extracted from his lyric drama Magicienne de la Mer. These are descriptive pages which have their principal distinction in the harmonic color and characteristic musical ideas.

PARIS . . . Avenue de l'Opéra, with the Grand Opéra in the distance.

The Société des Concerts introduced the fine Overture to a Dream by Jean Rivier, in an excellent performance by Cluytens. . . . The Concerts Pasdeloup have revived their concert-referendum, by which they present contemporary works selected by the audience and the jury. This year the scores chosen for a rehearing were the First Symphony by Charles Brown, a light, transparent and agreeable opus; and the Concerto for Piano and Orchestra by Marie Vera Maixandeau, to be led by Albert Wolff. . . . The same orchestra gave the premiere of the Psaume pour l'Agonie du Monde by R. P. Martin, an oratorio for soli, chorus and orchestra, based on Greek, Byzantine, Roman and liturgical texts. This oratorio sets out to prove the guidance of the Church in the Love of Christ. It sustains interest because of the skill of the composer.

Other novelties were presented by soloists. Jacques Février at the Salle Gaveau gave the world premiere of the Theme and Variations by Poulenc, a light and well organized work, vivacious in its expression, with titles heading each variation: Pastorale, Melancholia, Elegy, etc. It had a great success. . . . Among other notables appearing on our concert platforms were the pianists Magda Tagliafero and Wilhelm Kempff, the singers Maria Morales and Gerard Souzay. . . . The American Embassy presented a group of interesting works by the composer Ernst Bacon, interpreted by the singer Patricia Brinton and the cellist Analee Camp.

New York Concerts Bring Debuts and New Scores; 25th Anniversary of Horowitz' U. S. Bow Marked

National Orchestral Association, Leon Barzin conducting, Jan. 5, E.—In the second concert of the season by this training conductor, two young soloists were presented as representatives of a plan for an international exchange of artists between the United States and France.

The American violinist Sidney Harth, selected by the National Music League in 1951, disclosed a sweet tone, reliable bowing and good intonation in the Bach E major Concerto and the Prokofieff G minor Concerto. Despite a good feeling for melody in some slow sections, numerous solo and orchestral passages betrayed rhythmic instability. While its lines remained indistinct at times, the fancifulness of the Prokofieff Concerto, particularly in its first two movements, inspired a much more consistent musicality in Mr. Harth.

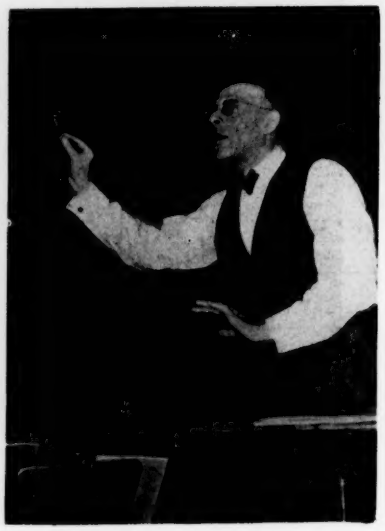
The 18-year-old French pianist, Philippe Entremont, selected by the Jeunesses Musicales de France in 1952, showed keyboard security and a natural sensitivity, intelligence, temperament and poetry that brought considerable rhythmic life to Lizst's E flat Concerto. His tone tended to be rough, but it could readily be improved with proper attention to details of shading and touch.

The concert offered an American premiere. Mr. Entremont performed skillfully in André Jolivet's Concerto for Piano and Orchestra (1950). The piano part was generally submerged in the orchestral patterns of music with great originality and expressive power. Its vast array of percussion instruments was employed with imagination and craftsmanship for delicate, or explosive, mass effects. In various pages a shimmering tranquillity was evoked. E. B.

N. Y. Philharmonic-Symphony Orchestra, George Szell conducting, Jan. 8, E.—A conservative program of outstanding performances opened with Berlioz's Roman Carnival overture, which Mr. Szell re-created with tonal brilliance. Haydn's Symphony No. 88, in G major, received a reading of clarity and musical perception, though there could have been more lightness at times in the conductor's approach. Strauss' Till Eulenspiegel was done with wonderful clarity and almost microscopic accuracy, though there was little of the romantic fairy-tale atmosphere so convincingly expressed in the introduction and the epilogue.

The soloist was Clifford Curzon, who with Szell's completely attuned accompaniment gave a most musical reading of Brahms' Concerto No. 2 for piano and orchestra. The lyric pages were endowed with introspection and tonal beauty, and the heroic passages of the gigantic work filled with imaginative grandeur. The closing Rondo had its abundant share of grace and humor. The audience gave Mr. Curzon a deserved ovation and feted Mr. Szell and the beautifully-playing orchestra. H. W. L.

Jan. 12, E.—This special concert not only added $21,000 to the coffers of the Pension Fund of the Philharmonic-Symphony, but served to commemorate the 25th anniversary of Vladimir Horowitz' debut in New York by his playing again of the Tchaikovsky Piano Concerto No. 1, which he had performed under the baton of Sir Thomas Beecham, on Jan. 12, 1928. This time George Szell, who like the celebrated soloist had contributed his services, headed the orchestra, since its regular musical director, Dimitri Mitropoulos, is still recovering from a recent illness. He conducted Tchaikovsky's Fourth Symphony in a reading of enormous dramatic impact. Though the Symphony has been interpreted by others with more lyricism and tenderness, Mr. Szell's conception in its vigor and strength and consummate musicianship shed light on the work from a different, and just as justifiable, angle.



GEORGE SZELL AT REHEARSAL

The second half was Mr. Horowitz's. Greeted by an ovation of long duration, he played the Tchaikovsky Concerto as only he can play it. Technically brilliant as ever, his reading now has a degree of maturity which allows the purely virtuosic elements to recede into the background. The artist not only electrified his listeners with his droning octave passages but cajoled them with the beautiful lyricism of the romantic passages and the piquant humor of the Allegro vivace assai of the second movement. His reading was enhanced by the subtle and sympathetic accompaniment of Mr. Szell. The capacity audience remained in its seats applauding until the house lights went on, and then departed enriched by a remarkable experience.

In commemoration of the event, Floyd G. Blair, president of the Philharmonic Society, presented Horowitz with an engraved silver cigarette box before the concert. H. W. L.

Jan. 15, E.—With Szell again as guest conductor, the program opened with Mendelssohn's Overture to A Midsummer Night's Dream, an interpretation of lightness and transparency, if somewhat hurried in its tempi. The other orchestral offering was Sibelius' Symphony No. 2, which received a reading of dramatic impact and great spaciousness.

Arthur Grumiaux, Belgian violinist, played Mozart's G major Concerto with strong musicality and a sweet, if somewhat small tone. The artist has a consummate technic and is well versed in the interpretative demands of the work. His second offering was Ravel's Tsigane for violin and orchestra, done with elegance and dexterity. H. W. L.

Little Orchestra Society, Thomas Scherman conducting, Jan. 13, E.—Mr. Scherman in his quest to revive unknown operatic works in concert performances had chosen for this occasion one of the landmarks of the romantic repertoire, Weber's Euryanthe. The work, never popular with audiences even in its native Germany, introduces principles adhered to later by Wagner—even the *"leitmotif,"* which is used here to identify the deading characters of the work. One can easily call Euryanthe the legitimate predecessor to Wagner's Lohengrin, as it portrays a conflict between the powers of light and darkness personified by Adolar and Euryanthe on one side and Eglantine and Lysiart on the other. The weak libretto is, however, on a lower intellectual level than that of Wagner's drama. The music is for the greater part one of the most distinguished scores of the Romantic period. Especially the dramatic arias of Eglantine and Lysiart and their duet in the second act, a forerunner of the Telramund-Ortrud scene in Lohengrin, have overwhelming dramatic impact and powerful communicative power.

Mr. Scherman's reading of the score showed his careful preparation of the difficult task. The orchestra, though especially in the double-bass section a bit small for the most impressive interpretation, did itself proud in its playing. Of the soloists, with her long-ranged and brilliant voice combining mezzo and soprano compass, Irene Jordan as Eglantine stood out vocally and in the accomplished dramatic rendition of her part. She has an equally effective partner in Luis Pichardo as Lysiart. Helen Laird in the title role had moments of impressive vocal beauty, and with more experience may grow into a remarkable musico-dramatic singer. Kenneth Smith as the King also added to the distinction of the performance. David Garen, tenor, unfortunately was not up to the great demands of the part of Adolar, which needs a singer whose voice is equally at home in the dramatic and lyric domains. His upper register often sounded strained. The Westminster Choir (John Finley Williamson, director) had taken over the choral assignment. A distinguished audience, filling Carnegie Hall almost to capacity, was visibly impressed with the performance. H. W. L.

Boston Symphony Orchestra, Charles Munch conducting, Jan. 14, E.—With a remarkably unhackneyed program, Mr. Munch and the Bostonians introduced two novelties to New York: Nicolai Nabokov's La Vita Nuova, concerto for soprano, tenor and orchestra, on three excerpts from Dante, and Ernst Toch's Symphony No. 2, op. 73.

Opening the concert with Handel's

(*Continued on page* 12)

A d Guest with Th. oston Symphony

By Jules Wolffers

BOSTON.—Last summer, at the Tanglewood Chamber Concert Series, Charles Munch astonished some hearers and delighted others by programming the three final Mozart Symphonies on one concert. For the 11th pair of the Friday-Saturday Symphony series, Mr. Munch did the same thing with about the same reaction. On both occasions one had cause to admire the conductor's unconventional yet vital readings, and the willing response of the players.

The following week being the first of the new year, the concert opened with the Bach Chorale Prelude and Chorale, The Old Year Is Past, in a new orchestral setting by Mr. Munch, who then delivered a forceful interpretation of the Schumann Second Symphony. after the interval, Darius Milhaud came on stage to conduct a group of his own works—Introduction et March Funèbre; Symphony No. 1; and Kentuckiana—to the approbation of the audience who admired the composer's way with the baton as much as it did his skillful, sparkling music.

Harsanyi Symphony Bows

For the 13th pair, Mr. Munch programmed the first United States performance of a Symphony in C by the Hungarian composer, Tibor Harsanyi. It is, of course, always interesting to hear a new work, but this particular opus scarcely seemed worth the trouble of playing and the time of listening, though it was well played.

At this concert Claudio Arrau scored a huge success with audience and critics by his playing of the piano part of the Brahms Second Concerto. Yet much as this reviewer admires the pianism of this redoubtable performer, a minority report must be submitted. Cherubini's ebullient Overture to Anacreon therefore took unaccustomed honors as top piece on the program.

Two other interesting Symphony concerts are worth noting. On a Tuesday series program, Mr. Munch revived Nabokov's La Vita Nuova, which he premiered in March of 1951. Soloists were Mary Henderson, soprano, and Herbert Handt, tenor. The Belgian violinist, Arthur Grumiaux, failed to convince all hearers with his playing of the Brahms Concerto, although the majority of the audience hailed the performance.

The violinist had played the concerto for a Sunday series audience with much the same result. Mr. Munch gave his Sabbath hearers Toch's new Second Symphony, which had scored such a success at its local premiere in December, and which is reviewed in this issue at its New York hearing.

Operatic Novelties

Opera has been well served here thus far in 1953. Boris Goldovsky's Opera Theater gave a splendid performance of Mozart's Idomeneo at the Opera House. On a smaller scale, but with no less success, Sarah Caldwell's Boston University Opera Workshop presented a captivating rendition of the Rake's Reform (better known, perhaps, as The Triumph of Honor) by Alessandro Scarlatti. Much critical acclaim for both performances.

Among the visitors have been Jennie Tourel, at Jordan Hall, who overcame by no means ideal physical conditions to present a concert of the highest artistic standards with the pianistic assistance of George Reeves. . . . The same hall housed the brilliant recital of Monique de la Bruchollerie, whose powerful and expert pianism won her an ovation from the capacity audience. . . . At Symphony Hall, Richard Tucker had little difficulty in winning over an admiring audience with a standard program based largely on operatic excerpts for his first full-scale Boston recital. Leo Taubman was the admirable accompanist. . . . Also in Symphony Hall, the Vienna Choir Boys entertained a large audience with their excellent singing and their not-so-excellent effort to make something out of a hash of Strauss waltzes called Johnny in Luck.

A series of some significance opened at Jordan Hall when Roland Hayes gave the first of three lieder recitals which are to trace the evolution of the art song. The tenor's refined and subtle musicianship increases with the years and the program was a delightful affair with Reginald Boardman his usual competent self at the keyboard.

JAN SMETERLIN in his annual Christmas Matinee recital at the Amsterdam Concertgebouw attracted a sold-out house. The noted pianist has recently come under the management of Kenneth Allen Associates, Inc., for the season of 1953-4. His American tour will extend from October through December, 1953.

Societa Corelli in U. S. Bow

The Societa Corelli made its American debut at the Brooklyn Academy of Music on the evening of Jan. 13, with Luisa Ribacchi, mezzo-soprano as soloist. This was the only New York concert by the celebrated string orchestra from Rome, whose American tour was encouraged by the Italian Government to help celebrate the 300th anniversary of the birth of Arcangelo Corelli. The program included two of his Concerti Grossi: No. 1 in D major and the popular Christmas Concerto, No. 8 in G minor. The ensemble also performed concerti by Galuppi and Marcello and a sinfonia by Vivaldi. Miss Ribacchi was heard in the Lamento di Arianna by Monteverdi and in a cantata, Cessate, omai, cessate, by Vivaldi.

The seventeen string players displayed a lean, exciting tone beautifully coordinated in ensemble. Like the Virtuosi di Roma, they exemplify the very finest achievements in the renaissance of the classical orchestra now sweeping Italy. Miss Ribacchi displayed a rich, well controlled voice admirably suited to the strict style of the 17th and early 18th century. J. B.

Orchestra Managers In New York Meeting

The National Orchestra Managers Association held its midwinter meeting in New York on Jan. 14. The groups represented are the major orchestras of the country, which are so rated because their annual budgets are more than $100,000.

The managers who attended the session—which included a luncheon at which Arthur Judson and Bruno Zirato, co-managers of the New York Philharmonic-Symphony, were the hosts—included the following: Leslie C. White, Atlanta Symphony; John Woolford, Baltimore Symphony; George E. Judd, Boston Symphony; Ralph Black, Buffalo Philharmonic; George Kuyper, Chicago Symphony; Craig Hutchinson, Cincinnati Symphony; Carl Vosburgh, Cleveland Orchestra; Howard Harrington, Detroit Symphony; Tom Johnson, Houston Symphony; Arthur Gaines, Minneapolis Symphony; William Martin, Pittsburgh Symphony; Arthur See, Rochester Philharmonic; William Zalken, St. Louis Symphony; and Jack Elton, of the Toronto Symphony Orchestra.

Ricci Playing in Europe

Ruggiero Ricci is in Europe for a three months concert tour, appearing in recital, on the radio and as guest soloist with orchestra in Germany, Sweden, Norway, Finland, Italy, The Netherlands and Spain. Among orchestra engagements are a performance of the new Violin Concerto by Bernd Zimmerman, German composer, with the Munich Symphony and a performance of the Gail Kubik Concerto in Rome.

London BBC Broadcasts Concert Version of Stravinsky's Rake

By Arthur Notcutt

LONDON. — The 1953 music season was inaugurated by the B.B.C. with the British premiere of Stravinsky's The Rake's Progress. Three performances were broadcast from the studio. Though the opera is to be staged at this year's Edinburgh Festival, there is little likelihood at present of any stage presentation in England.

The broadcasts had evidently been prepared with considerable care and an excellent company of mainly British singers—which included Gwen Catley as Anne, Ann Pollak as Baba and Alexander Young as Tom—portrayed their roles with intelligence and musical feeling. The part of Nick Shadow was sung by Otakar Kraus, who has been resident in England for several years (he created this character at the Venice premiere in September, 1951). The libretto and music are, in the main, in eighteenth century style (as seen through the composer's original musical treatment) and many of the passages which are in dialogue form are appropriately scored for the harpsichord. Admirers of Stravinsky's art will acclaim this opera as further proof of his versatility, though whether the work will be a favorite with the average musical public is another matter. The conductor was Paul Sacher and producer Dennis Arundell, with the R.P.O. Orchestra.

Covent Garden's Boris and Tristan

Covent Garden has staged revivals of Boris Godounoff and Tristan und Isolde. As Boris, Nicola Rossi-Lemeni made his first appearance in England and at once demonstrated that he is a singing-actor of high distinction. His bass voice has a baritonal range and he sang in Russian with superb dramatic power and a clever use of *parlando*. His appearance is as imposing and distinguished as his singing.

The version used was that by Rimsky-Korsakoff, which was given in four acts —over-lengthy, but impossible to shorten unless either the scene in Pimen's Cell or that at Sandormir is omitted. In this version the opera ends with the death of Boris—as usual a marvellous *tour de force* of acting, and a far more convincing climax than the Forest of Kromy scene which precedes it. The performance owed much to the conducting of Issay Dobrowen, an authority on music of the Russian school of that period.

Tristan, sung in German, introduced two protagonists, neither of whom had sung these roles at our Royal Opera House. The Isolde, Sylvia Fisher, a member of the regular company, was singing this exacting part for the first time, and by the beauty of her tone and sensitivity of expression far surpassed anything she had previously accomplished. As Tristan, Ludwig Suthaus made his operatic bow in London, though he has sung here in concert. He is a well proportioned Tristan, with a voice which, though lacking in resonance, has a somewhat "plummy" tone and a velvety smoothness that is attractive. He is one of the best Heldentenors in Germany today and superior to many we have heard here. Constance Shacklock was again the Brangäne, a role in which she has few superiors. (She was recently called to Berlin by Erich Kleiber to sing in a performance of this opera which he was directing at the State Opera.)

HONORED . . . Kathleen Ferrier, contralto, who was created a Commander of the British Empire.

Barbirolli, who had not previously directed Tristan at Covent Garden, though he did so many years ago elsewhere, was on the podium. His was a highly emotional and impassioned interpretation, with intense power in the climactic moments. The orchestral playing was on the highest level, the texture being exquisitely woven. The tempi were at times on the slow side, in the Prelude and during the first act, but the excitement and splendor mounted during the remaining scenes.

Ferrier and Neel Decorated

Included in the list of New Year's Honours are Kathleen Ferrier and Boyd Neel, both of whom receive the C.B.E. (Commander of the Order of the British Empire). No more worthy choices could have been made among British musicians.

The Amadeus Quartet gave a classical program at Wigmore Hall which comprised the Beethoven Opus 59 and Brahms in A minor. This fine body of players are due to tour the U.S. shortly. I venture to prophesy that the beauty of their tone and impeccable style will appeal to American audiences.

Orchestrally, the event of the week was the world premiere of Vaughan Williams' Seventh Symphony ("Sinfonia Antartica"), which took place at the Free Trade Hall, Manchester, with the Hallé Orchestra under Barbirolli. Some years ago the composer wrote incidental music to a film, Scott of the Antarctic, and has used some of this material in his latest Symphony. The work was broadcast, but as the London premiere is to take place next week at the Royal Festival Hall with the same orchestra and conductor, it will be best to defer any discussion of it until the writer's next London article.

The London Symphony Orchestra, with most commendable enterprise, organized six Promenade Concerts on successive nights at the Albert Hall under various conductors. In the main the programs were on familiar lines and do not call for criticism, but one item must especially be referred to—a setting of Edith Sitwell's poem, The Shadow of Cain, by Humphrey Searle for Orchestra and male voice choir. The work was conducted by the composer, and the poem (which was inspired by the bombing of Hiroshima in 1945) was spoken by Dylan Thomas. It is tense and extremely moving and made a vital impression.

The first public concert of the 1953 season under the auspices of the B.B.C. (all of which are now held at the Festival Hall) was under the direction of their former conductor, Sir Adrian Boult, appearing as a guest. The program, admirably arranged, comprised three works: Tippett's Concerto for Double String Orchestra, Beethoven's G major Concerto (with Myra Hess as the peerless interpreter) and Mahler's Fourth Symphony, in which the soprano solo was enchantingly sung by Elsie Morison.

Curzon in New York Recital

Clifford Curzon appeared at Hunter College on Jan. 17, in his only recital in New York this season. The eminent English pianist played a program which was an outstanding example of musicianship and was devoid of any cheap search for effects. He opened the concert with a transfigured reading of Beethoven's "Moonlight" Sonata, of which the first movement had a dreamy quality remote from this world, and later sections a dramatic sweep of convincing impact. No artist of late has been able to interpret Schubert's Four Impromptus, op. 142, with such grace and lyric beauty as Mr. Curzon did on this evening. Without losing their typically Viennese characteristics, the four pieces assumed transcendent beauty under his fingers. The finale brought Schumann's Fantasy in C, op. 17, in which there was no pounding, no exaggerated dramatization. The work was endowed with deep feeling and a faithfulness to its musical content which made the performance a memorable experience. The ovation bestowed upon the artist was acknowledged with encores, again avoiding purely virtuosic display. After the Marche Militaire by Schubert, he played Liszt's Gnomenreigen and the Schubert Impromptu in G major.

H. W. L.

Schuster-Reisenberg Series Opens at Kaufmann Auditorium

On Jan. 14, Joseph Schuster and Nadia Reisenberg gave the first in a series of three cello-piano programs. An all-Beethoven list by this well-adjusted team of artists regaled a good-sized, attentive audience with pure melody, beautifully performed. Mr. Schuster's cello tone is full, rich and vibrant, his bowing graceful and smooth. Miss Reisenberg's piano support left little to be desired, her work throughout the exacting program displaying high level artistry. The evening was devoted to the Sonatas Nos. 2, 4 and 3; and Variations on "Ein Maedchen oder Weibchen" from Mozart's Magic Flute.

H. I. B.

Odnoposoff for Bergen Festival

Ricardo Odnoposoff, just back from a four months' tour of Europe, is scheduled to appear at the Bergen International Festival in Norway at the beginning of June. During his recent tour, he represented the United States at the Sibelius Festival in Helsinki, and gave more than 50 recitals in nearly all countries except those beyond the Iron curtain. The 38-year-old violinist is celebrating his 30th professional anniversary. He gave his first recital in his native Buenos Aires at the age of eight.

Repertoire Works Have New Casting at "Met"

The Metropolitan Opera gave La Boheme in its original Italian version on Jan. 7, offering a contrast to its recent one in English. At least to this reviewer, it seemed a more appropriate medium for the successful projection of the moving, romantic love story of the young midinette and poet, and one more in tune with Puccini's music.

The sets were the new ones by Rolf Gerard. With the exception of the really magnificent second act *décor*, which seems transported straight from one of the sidewalk cafés of the Quartier Latin, they were—as embodiments of the poetic Italian book—a bit bleak and colorless, though very serviceable.

The stage direction by Joseph Mankiewicz is often vivid and imaginative. But there were other moments when the director seems to disregard the necessities of the music and the practical needs of the singers. To have Mimi move almost constantly during her first act aria provides an unnecessary distraction. At the close of this act the love duet sung with the door at center open, and the lovers on stage, instead of using the composer's direction to make them depart and the two voices fade into the distance, certainly does not contribute to a more atmospheric situation.

Examples like this could be multiplied. But, on the whole, the new Boheme production of the Metropolitan should not be judged merely by some details of execution; rather, on the over-all merits of the musical performance.

Alberto Erede interpreted the score with great care. The orchestra sounded clean and neat, but unfortunately also a bit academic and dry. It was an objective and realistic reading of one of the most subjective and romantic scores in all operatic literature.

On stage, Eugene Conley as Rodolfo and Hilde Gueden as a new Mimi were carefully rehearsed musically. Apparently they were even over-rehearsed, for a certain slight tiredness of their vocal performances, especially in Mme. Gueden's case, seemed apparent. Doubtless on following evenings the artists will sing their parts with greater vocal warmth and less effort. Frank Guarrera as Marcello was in excellent vocal shape, and his duet with Rodolfo at the beginning of the last act was one of the evening's highlights. Nicola Moscona provided an impressive Colline, Clifford Harvuot (who had been Schaunard in the English version of the production) was most effective in that role. Regina Resnik, as the new Musetta, interpreted her scene in the second act as *une grande cocotte*, lusty in voice, abundant in gestures. In the last act and in her third act scenes, she sang with warmth. Doubling from the English version were Lawrence Davidson as Benoit, Paul Franke as Parpignol, Alessio de Paolis as Alcindoro, and Algerd Brazis as a Sergeant. H. W. L.

Giulio Gari Bows as Pinkerton

If the lead soprano has a fine voice and histrionic ability, Madama Butterfly is always her night, and Licia Albanese is a great Cio-Cio-San. Hers was a poignant, picturesque and altogether lovely performance, and the tremendous ovations for her marked every curtain on Jan. 6. It is an added pleasure to report the auspicious debut of Giulio Gari, formerly a favorite tenor of the New York City Opera. To the somewhat thankless role of Pinkerton, Gari brought a youthful buoyancy, excellent musical style, and a voice of sweet and soaring quality. He showed a fine sense of stage and pleased the applauding audience. Frank Valentine was the dignified, sonorous-voiced Sharpless, and Margaret Roggero made a warm-toned, sympathetic Suzuki. In supporting roles were Anne Bollinger as Kate Pinkerton and George Cehanovsky as Yamadori. Alessio de Paolis was the splendid Goro. Osie Hawkins, the Bonze, and Algerd Brazis, the Imperial Commissary, completed the cast. Fausto Cleva again conducted ably. M. C.

GIULIO GARI made his debut with the Metropolitan as Pinkerton.

Blanche Thebom made her first appearance of the season as Eboli in Don Carlo on Jan. 8, with strong vocal and dramatic effect. In this opera, Anne Bollinger sang Theobald for the first time this winter.

Aida with Stellar Cast

The first Aida of the season, on Jan. 9, presented a cast opulent in noted names. Zinka Milanov was the heroine, singing with lustrous voice and powerful tones, though her dramatic portrayal was at times a trifle over-acted. Fedora Barbieri was a uniformly rich and dramatic-voiced Amneris; her vocalism in the first scene of Act II was not happiest in its higher tones, but the episode of the judgment hall was a real triumph. Mario del Monaco repeated his virile and impetuous Rhadames, vocalizing with particularly powerful effect in the Nile scene, and won some especially warm ovations. George London was again a dominating Amonasro, with a force of character and

(Continued on following page)

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METROPOLITAN OPERA

(Continued from preceding page)

a noble richness of utterance that were outstanding. Jerome Hines as the Ramfis gave dignity and well-rounded tone to the role. Norman Scott was a capable representative of the King. Paul Franke portrayed the scene of the Messenger well. Lucine Amara was the appealing voice of the Priestess. The ballet was again a major contribution, and the choral episodes were sung with fine sonority. Fausto Cleva provided a dramatic reading of the score. The stage direction of last year, by Margaret Webster, and the settings by Rolf Gerard, provided notable color and novelty, if some details again were debatable as flaunting tradition. The Temple scenes, however, had great suggestive power.

R. M. K.

De los Angeles as Eva

In Die Meistersinger, at the matinee on Jan. 10, a first appearance here as Eva was made by the young Spanish diva, Victoria de los Angeles, who won success with the clear loveliness of her voice. At all moments she topped the ensemble and in the quintet contributed a shining quality which made it particularly telling. Fritz Reiner conducted. The remainder of the cast was as previously reviewed.

M. C.

Così Fan Tutte Again

Mozart's Così Fan tutte had its seasonal first performance on Jan. 13. The work moved briskly. Its elegance and the graceful tempo set by the direction of Alfred Lunt (whose absence this year was felt in the prologue) were sustained to a great degree. There was a bit of extra clowning and some over-emphasis on acting points but the tone of the English production remained quick, assured and in the main, fine in quality.

Eleanor Steber, in the exacting music of Fiordiligi, was delightful. Barring a few extreme low notes, her legato line, phrasing and luminous tone proved her to be an artist of rare eloquence in Mozartian style. Blanche Thebom's sumptuous voice also showed to advantage in her lovely singing of the Dorabella role. Histrionically she was a constant joy. Another member of the excellent feminine trio was Roberta Peters as Despina, who took over the role played by Patrice Munsel previously. Pert, accurate and clear vocally and in enunciation, the young singer scored a success.

Richard Tucker as Ferrando and Frank Guarrera as Guglielmo made a marvellous team as the lovers. Tucker's splendid voice was notable in his aria, My Love Is Like a Flower, and Guarrera sang and mimed with skill. John Brownlee was again a suave, convincing Don Alfonso. The fluent reading of the score by Fritz Stiedry and the orchestra, the sumptuous and tasteful Gerard sets, and the colorful costuming added to the enjoyment of the evening.

M. C.

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VICTORIA DE LOS ANGELES sang Eva in Meistersinger for the first time at the Metropolitan.

Zadek in First Aida

In Aida, on Jan. 14, Hilde Zadek appeared for the first time in the title role at the Metropolitan and had a well deserved success. With the exception of a few exposed high tones, which were produced apparently under too much strain, the artist sang the part with vocal beauty and was histrionically convincing. The whole performance was well integrated under Fausto Cleve's musical direction, as staged by Margaret Webster in Rolf Gerard's settings. Lubomir Vichegonow, Fedora Barbieri, Mario del Monaco, Frank Valentino, Jerome Hines, Thomas Hayward and Lucine Amara were the other leading singers.

H. W. L.

New Singers in Don Giovanni

In the Don Giovanni of Jan. 15 there were four important changes of cast. George London in the title role acted with youthful ease and gusto, and for the most part, sang smoothly and sonorously, though in certain fast passages his lower tones were not adequately projected. With her bright voice, Margaret Harshaw portrayed Donna Anna in dramatic fashion, but at various times her accents and nuances were too powerful or heavy, and in her final aria, her coloratura was not agile enough. Brenda Lewis' vocalism had suitable color for the part of Donna Elvira and gained in steadiness in the second act. Both vocally and visually the Zerlina of Genevieve Warner revealed an apt charm and sweetness. Jan Peerce, Erich Kunz, Lorenzo Alvary, and Norman Scott repeated their fine performances in the other roles. While at several points better ensemble or greater intensity was needed, Max Rudolf directed throughout with so much skill that the elegance and animation of the Mozart style and the special beauties of this opera left a lasting impression.

E. B.

Sullivan as Ferrando

The Jan. 17 performance of Così fan Tutte was marked by a fine performance of the role of Ferrando by Brian Sullivan, the tenor's first appearance in the part at the Metropolitan. Added tribute is due Mr. Sullivan for his portrayal, and for his presence in the cast, because of the circumstances attending it — he had that morning been at his father's deathbed. The rest of the cast was as before, including Eleanor Steber, Blanche Thebom, Roberta Peters, Frank Guarrera and John Brownlee, with Fritz Stiedry conducting.

M. L. S.

The first appearance of Eugene Conley here as Cavaradossi in Tosca on the evening of Jan. 19, was a vigorous and at times a lyrical portrayal. This personable artist exhibited a cleanness of vocal line, but evidently strove for a dramatic timbre. Most effective was his singing in the last act aria.

Barbieri and London in Carmen

The repetition of Carmen on Jan. 20 featured the first appearances here of Fedora Barbieri in the title role and George London as Escamillo, with Kurt Adler conducting in efficient manner. Miss Barbieri's vocal and acting accomplishments were ample. It is a pleasure to hear the low portions of the music sung with sonority of projection and naturalness, without chest distortion. Histrionically, her performance, although well routined, offered no outstanding attraction in characterization of the role. George London was a handsome, persuasive and vigorous Escamillo. He sang the music and acted with a high degree of skill and intelligence, although it is a question whether this role is best suited as a vehicle for his unusual vocal and dramatic ability. Victoria de los Angeles as Micaela exhibited much beauty of vocal line and appeal. Richard Tucker was again heard as Don Jose, singing with power and considerable emotional appeal. The chorus work was excellent throughout. Norman Scott sang Zuniga; Clifford Harvuot, Morales; Lucine Amara, Frasquita; Margaret Roggero, Mercedes; George Cehanovsky, Dancaire; Alessio De Paolis, Remendado.

L. C.

Yma Sumac to Make Tour

Yma Sumac will make her first concert tour next season under the auspices of Kenneth Allen Associates, Inc. (formerly James A. Davidson Management, Inc.). Miss Sumac, whose voice is described as covering four full octaves from contralto to coloratura soprano, will have with her a company of 13, dancers, drummers and musicians in a program entirely Andean and Peruvian. The music consists of ancient Inca melodies and original music composed on ancient Inca themes by Moises Vivanco, authority on Andean music. The Inca costumes for the tour are valued at $50,000. Miss Sumac, a descendant of the last great Inca king, Atahualpa through her mother, a full-blooded Indian, is revered by her people as a spiritual leader and princess, and as such is the "Chosen Maiden" to sing at the Festivals to the Sun. Miss Sumac is known in North America through radio and television appearances and through four record albums.

New York Guild Meeting Presents Keyboard Notables

Despite the bus strike, Jan. 14, Steinway Hall in New York witnessed an enthusiastic Guild meeting of Greater New York Guild members, which was pronounced a huge success. Gershen Kenikow and Herbert Rogers, the 1952 Artist Winners of the International Piano Recording Festival, whose talents are great, both played beautifully, according to Grace Hofheimer, Guild chairman, who had the meeting in charge and whose idea it was. Kenikow gave an encore but Rogers was so immersed in what he had played, he said he could not remember the name of anything else he knew.

Clarence Adler spoke of the nervousness of an artist before performance and of his years of study with Godowsky, adding some interesting anecdotes and urged Guild members to use more of Godowsky's American compositions. Luisa Stojowski urged teachers to bring joy to their work—to regard each student as important whether he be 6 or 60 and to keep the musical journey an adventurous one.

Aaron Copland compared piano teachers to composers, and insisted that Guild members help their students understand contemporary music. He said he had advocated through lectures and by example more attention to contemporary music the past 30 years although this music is a constantly changing thing, and that it is not at all now what it was then—30 years ago. He further stated that any teacher able to teach Beethoven or Bach is fitted to teach contemporary music.

Edwin Hughes gave a short history of the Guild and its founder and also advocated the use of more American music on Guild programs, none of which, it was regretted, had been programmed that morning. All the audience remained until the close and expressed to the chairman their approval of the meetings.

Dorothy White presided at the Guest Book and May Etts arranged a luncheon at Schrafft's, which many remained to attend.

Although some Guild members had left without signing the Guest Book, the following did so: Helen Tolmonson, Barbara Hadtman, Edna M. Lawrence, Betah Reeder, Marie Schneider-Staack, Beatrice Dunham (who will be Monitor-in-Chief of the Greater New York Auditions in June, Miss Irma Welborn having resigned), Elaine Gross, Bernard Kirschbaum, Nola Arndt, Blenda Carlberg, Arnetta Jones, Arousiag Costikyan, Elizabeth Newman, Gertrude Louise Newman, George F. Lawrence, Dorothy Cooper, Celia Rotblut, Sister M. Cornelia, Sister M. Helene, Joan Mayer, Eleanor Lowry, Louis A. Freedman, Lee S. Russell, Dolly Di Coppa, Loretta Novotny, Willerby Simmons, Manuel Sedo, Marian Ohlson.

Also Dorothy Morrow, Sidney Morrow, Hania Poliakoff, Gershen Kenikow, Herbert Rogers, May L. Etts, Barbara Crittenden, Toby Shapiro, Frances Swiencicki, Dorothy White, Charles Haubiel, Luisa Stojowski, Grace Hofheimer, Edwin Hughes, Aaron Copland, Rodgers Grant, Marcia Connor, Arthur E. Korber, Sylvia L. Stengler, Mary P. Costa, Luba Galpern, Maybelle Boyd, Edwine Behre, Mrs. James DeRiso, Helen McKay, Mrs. Lilly Newman, Clarence Adler, Hugo Bornn, Hulma M. West, Marie Margetson, and Gertrude Bugell. B. J.

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NEW YORK CONCERTS

(Continued from page 6)

Concerto Grosso for String Orchestra, op. 6, No. 4, Mr. Munch gave an interpretation which took many liberties with tempi and dynamics. Debussy's delightful and delicate early symphonic suite, Printemps, followed.

Nabokov's work is a sequence of vocal passages partly written in free recitative, partly in set aria forms. Its thematic content may be traced to many sources and styles, from Mahler to contemporary American idiom. It is difficult fare for the singers, since the vocal line ranges widely, with unexpected and unprepared jumps, but the orchestral part bears witness to a well-trained musician who is a master of orchestration. The highly romantic composition appealed to the audience, which feted the conductor and the devoted soloists, Mary Henderson, soprano, and Herbert Handt, tenor. The composer bowed from a box.

Toch's Second Symphony, inspired by and dedicated to Albert Schweitzer, is a noble work, written with an astonishing sound-imagination and lofty conception. The first movement storms along with its melodic lines of Straussian sweep and a rhythmic colorfulness reminding one of Bartok. The following Scherzo has an unreal, almost ghostlike lightness and transparency, and in its oscillating sounds is fascinating. In the Adagio, Toch conquers the audience with the genuine warmth of his melodic invention; and the closing Allegro, with the final measures given to the solo tympani, is of an inescapable attraction. The genuineness of the composer's intention is apparent throughout the work, which was received with an ovation.

H. W. L.

Jan. 17, A.—Starting with a majestic delivery of Bach's Chorale Prelude and Chorale, Das alte Jahre vergangen ist, in the Munch arrangement, the program offered an array of talent which made this a musically interesting and artistically vivid afternoon. Claudio Arrau, appearing as piano soloist in the Brahms B flat major Concerto, played with imaginative insight and technical assurance. The fine songs for baritone with orchestra, Don Quichotte à Dulcinée, by Ravel were sung with beautiful enunciation, tonal clarity and fine mood contrasts by Gérard Souzay, who also performed splendidly the baritone portions of the following first New York performance of Honegger's La Danse des Morts.

This work employs a Narrator—in this instance, Arnold Moss who read his lines from the Biblical Book of Ezekiel with impressive precision. The text in French, with two interpolations in Latin, is by Paul Claudel. It is a highly dramatic, if somewhat theatrical score. The orchestration garnishes the word-themes with a mixed effect of eloquent brooding and percussive measures. With the splendid singing of the Schola Cantorum, trained by Hugh Ross, the excellent soloists (who in addition to Mr. Souzay included Mariquita Moll, soprano, and Betty Alein, contralto) the work received a masterly presentation, better in fact, than its weight merited. The Boston Symphony was magnificently efficient under the able baton of Charles Munch. M. C.

Testimonial in Honor of Tullio Serafin, Jan. 10.—A resplendent list of singing stars, a fine orchestral ensemble and a magnetic director celebrating his 50th anniversary as a conductor, kept the interest alive through a lengthy program. In the three opening orchestral numbers, there was evidence of careful selection for contrast and color. Serafin gave a smooth reading of the Sammartini Sinfonia in G major, bringing out the purity of the classic line and form. He vitalized the Samuel Barber Essay for Orchestra as a work of beauty, and built the shimmering Respighi Pines of Rome into a resounding climax that evoked cheers from the audience.

Later, the noted batonist showed his understanding and control in an excerpt from Verdi's I Lombardi with vocalists Anne McKnight, Mario Del Monaco and Cesare Siepi; and some pages from Tristan und Isolde, with the Liebestod sung by Astrid Varnay, gorgeous in voice and personal beauty. Other well known soloists, each winning prolonged ovations, were Fedora Barbieri, in Che faro senza Euridice of Gluck; Anne McKnight, singing the Casta Diva from Norma; Zinka Milanov in the Pace, mio Dio from La Forza del Destino; Gladys Swarthout in the classic air, Del mio cuore; Salvatore Baccaloni offering an aria and teaming in duet with Giovanni Martinelli; Delia Rigal in Vissi d'Arte; Ferruccio Tagliavini in the great tenor air from Massenet's Le Cid; and Lily Pons, who made a bow but did not sing—attributed to an incipient laryngitis. Deems Taylor in a witty speech summarized the nature of the occasion and presented the artists, many of whom were accompanied by Pietro Cimara. The hall rang repeatedly with "bravos." M. C.

Jeanette MacDonald, Jan. 16, E.—After hearing the soprano's warm, lustrous singing via radio and cinema, it always comes as a surprise to realize that in actuality here is a light voice, high in timbre. Miss MacDonald's musical feeling, sense of style, warmth and graciousness of person, and her simplicity were, as always, appealing. The popular singer offered arias of Massenet and Charpentier, and songs of Grieg, Jensen, Wolf, Martini, Schumann, Debussy, Obradors, Wagenaar and Watts to applause. Collins Smith was the accompanist. M. C.

TOWN HALL

Bach Aria Group, Frank Brieff conducting, Jan. 7, E.—At the second of three all-Bach concerts this season, a high degree of technical skill and musical understanding was manifested by all the participants, including the conductor, chorus and orchestra, and vocal and instrumental soloists. Among the outstanding instrumentalists were Julius Baker, flute; Robert Bloom, oboe d'amore, and Bernard Greenhouse, cello. The happiness and confidence of its opening and closing choruses and the deep faith of the soprano solo by Erna Berger were especially memorable in Cantata 100, Was Gott tut, das ist wohlgetan. The contralto Carol Smith sang with smooth phrasing and warm, lovely tone in two brooding arias, Ach Herr, was ist ein Menschenkind (Cantata 110) and Wenn kommt der Tag (Cantata 70). The tenor Jan Peerce sounded lyrical and expressive in the joyous aria, Jesus nimmt die Sünder an (Cantata 113) and the skeptical aria, Wo wird in diesem Jammertale (Cantata 114). In the aria Ja, ja, ich halte Jesum feste (Cantata 157), the bass Norman Farrow contrasted excellently the sprightly melody and the poignant, dramatic recitatives. All the vocal soloists except the soprano took part in the closing Cantata 60, O Ewigkeit, du Donnerwort, with its wonderful debate between Fear and Hope and the heavenly radiance of its final chorus. E. B.

Shirley Aronoff, Jan. 8, E.—The youthful pianist, who made her debut in New York two seasons previously, offered Hummel's Variations on a theme by Gluck and John Field's Nocturne in E minor as opening works. She revealed sensitivity, a technical equipment of advanced sort, and a tone that was rounded and warm even in virtuosic passages. The other works on her program included Mozart's Sonata in C minor (K. 457), played capably if not with the greatest sounding of depths. The Liszt Sonata after Dante had a performance of lyrical warmth, romantic feeling, and convincing technical control. A modern entry, Arthur Berger's Two-Part Inventions, was interesting for the clear portrayal of contrasted timbres and dissonant lines. Chopin's B flat minor Scherzo was another number. H. I. B.

Paul Badura-Skoda, N. Y. recital debut, Jan. 10, A.—A pianistic talent of first-rate importance was revealed in this recital. Mr. Badura-Skoda is a fine technician, a serious musician. He had chosen a program remote from the usual virtuoso display, grounded firmly in musical values. Mozart's Fantasy and Fugue in C major (K. 391) was played with clarity, musical understanding and formal comprehension. Two Impromptus by Schubert, F minor, op. 142, No. 1, and F minor, op. 142, No. 4, followed. Here the pianist showed delightful facets of his art, although more mellowness would have added to the effect. Beethoven's Sonata in A major, op. 101, was played with a thorough knowledge of its interpretative demands, although there was some lack of warmth in the Adagio. Three small pieces by Bartok and a rather objective reading of Chopin's Barcarolle continued the program. Its towering climax came with Schumann's Sonata in F sharp minor, op. 11, in which the artist showed a wealth of imagination and an impressive emotional and coloristic ability. Long applause was acknowledged with many encores.

H. W. L.

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New Friends of Music, Jan. 11, 5:30 p.m.—A feature of this concert was the superb singing of William Warfield in the melodious Motetto Da Requiem of Alessandro Scarlatti. It is scored for baritone, string quartet and organ, lending itself to contrasts of brilliance and sonority and combining the poignant quality of the human voice, the undertone of the sombre organ, and the sharper accent of the strings. The 27 minutes of performance time offered a memorable experience, which at its conclusion brought cheers from the audience. Andrew Tietjen was at the organ.

The other numbers were well chosen and also played by the Walden String Quartet. Its members (violinists Homer Schmitt and Bernard Goodman, violist John Garvey, and cellist Robert Swanson) performed with imaginative artistry. The Quartet's program included the Mozart E flat and D major quartets for strings. M. C.

Jan. 18, 5:30 p.m.—An announcement from stage at the opening divulged that the Philharmonic Chamber Ensemble would not appear "due to unforseen circumstances" and that Joseph Szigeti, who originally was to appear as soloist with it, assisted by Carlo Bussoti at the piano, was taking over the whole program. Schubert's Sonatinas in G minor, op. 13, No. 3, and in D major, op. 137, No. 1, opened the list, with Ravel's Sonata as the closing work before intermission. Prokofieff's D major Sonata, op. 94, rounded out the program.

Needless to say, the artistry of Mr. Szigeti made each offering an experience of great impressiveness. He is a past master of any style, and his musical immersion in each work brings to life its very essence, so that the auditors of this concert received an object lesson in interpretation. They gave an ovation to the artists. H. W. L.

Nell Rankin, Jan. 11, N. Y. debut recital, E.—The Metropolitan Opera mezzo-soprano, known in Europe for her operatic work and as the first American winner of the voice award in the Geneva contest, has beauty of person, excellent musicianship and an opulent voice, fluent in florid passages, long-ranged and possessed of a pure pianissimo which denotes easy control. In an exacting program Miss Rankin's phrasing and style were also notable. For this reviewer, the technical high peak was the accurate clarity of the Laudamus Te from Bach's B minor Mass. The Handel air, Empio, diro tu sei and the added aria from Meyerbeer's Le Prophète were magnificently sung. In the latter, the clean colorature section of the Prêtres de Baal sounded forth brilliantly. A Schubert group showed the singer's comprehension of mood values, but perhaps her best interpretative skill was evidenced in the lovely, tenderly wrought Quatre Sonnets à Cassandre with text from Ronsard, set by Frank Martin. They were exquisitely sung by Miss Rankin with accompaniment by John Wummer, flutist; Claus Adam, cellist, and Walter Trampler, violist. An excellent group of songs by Carl Engel, Genevieve Pitot, Virgil Thomson, Celius Dougherty and Kurt Schindler, besides several Spirituals, completed the list, with numerous extras. Coenraad Bos was at the piano. Leopold Rybb, violinist, was assisting artist for the Bach air. M. C.

(Continued on page 20)

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Los Angeles Premieres New Opera by Antheil

LOS ANGELES.—The progress made in recent years by the so-called Hollywood film composers, a group whose versatility and talent often exceeds anything created by our purist contemporaries, received a setback by the staging which U.S.C. accorded the George Antheil opera, Volpone, with a libretto in English based on the famous comedy by Ben Jonson, and given its world premiere. Although the score was overlong, displaying a Niagara of musical idea and occasional inspiration, judicious advice from the USC music department might have resulted in editing and have attained a compact, sparkling American opera, instead of a brace of unfavorable criticisms.

Antheil's score, making concessions to many musical periods, was weighted down with a preponderance of thematic material. Beautiful melodic lines appeared and disappeared as the rush of new ideas crowded the composer's writing. It was aggravating to anticipate the development of a new theme, only to have it disintegrate under the weight of overloud, over-elaborate ensemble singing.

Despite critical carping at musical content, Antheil's effort was definitely on the credit side on behalf of American opera. A complete re-editing of the opera would easily give it a chance in the repertory of our opera companies. But it would need the omission of many factors that hurt more than the music.

The staging, at USC's Bovard Hall, was on the non-professional side. An embarrassing, almost delirious touch was created by the comic opera livery of scene-changers who, in view of the audience, shifted the filmsy creations of the stage designers' art. Better casting and acting would have lowered the odds in favor of a success for Antheil's music. Baritone Paul Keast, who sang the title role, lacked the acting zest and verve demanded by the role of the scheming Volpone. Ceasar Curzi completely missed the mood of the arch schemer Mosca, playing the part as though he were a quaintly dressed page in a Mozart opera. Other singers who displayed good singing, like Keast and Curzi, but matching them in acting inability, were Marvin Hayes, Chris Lachona, Frances Barnes, Phylis Althof and Grace Lynn Martin. Outstanding throughout the entire evening was the understanding and musical direction of Wolfgang Martin, who conducted the very capable USC student orchestra of 25 players. Martin, on loan from M.G.M. Studios, gave further proof of the musical authority and efficacy of Hollywood.

Berg by Juilliard Quartet

A large audience attended a performance by the Juilliard String Quartet, in the Coleman Chamber Concert Series at the Pasadena Playhouse. Rosina Lhevinne appeared with the group in the Dvorak Quintet. The four players, Robert Mann, Robert Koff, Raphael Hillyer and Arthur Winograd, presented a stunning performance of Alban Berg's Lyric Suite. Basically stressing the 12-tone idiom, the Berg music captivated by the lavish wealth of musical structure, simple melodic lines and imaginative creation. It is regrettable that some of the reviewers could only stress the difficulty of the work, in praising the performance, rather than its magnitude in contemporary composition. Mme. Lhevinne joined the group for the Dvorak Quintet. The poetry and beauty of her pianism, her mature, all-encompassing musicianship deserved a greater work than the Dvorak.

Other Musical Events

Richard Dyer-Bennet was again presented by Mary Bran for his annual recital of folksongs at the Wilshire Ebell Theater. His sophistication and charm may cloy, but, in retrospect, such annoyances are overweighted by the artistry of the singer. . . . An interesting debut was presented by Grace Ann Schwennesen, attractive young soprano, at the Assistance League Playhouse. Her comeliness is a welcome addition to the concert ranks and, it was evident, a few short years of experience will add greatly to a fine voice, managed with understanding. Clyde Lehman supplied brilliant and musicianly accompaniments at the piano. . . . Cellist Kolia Levienne gave the second of four recitals in which he will play a cross section of the entire repertoire of the instrument. An excellent musician, Levienne's series is a welcome feature to musical Angelenos. . . . The L.A. City College Opera Workshop, directed by Hugo Strelitzer, presented a commendable version of Puccini's La Rondine. The performance, staged well, was highlighted by the fine calibre singing of Yola Cassele. Adolph Heller conducted the orchestra with credit. . . . Assisted by the U.S.C. A Cappella Choir and Madrigal Singers, Evenings on the Roof presented one of its most interesting lists, programming works ranging from 16th century madrigals down to the contemporary Luigi Dallapiccola. An exhilarating evening of unusual music.

Having assumed the post of reviewer for the Courier last week, this writer had no opportunity for reviewing concerts of the local Philharmonic Orchestra. The orchestra has been on tour, covering cities in Southern California. More anent the Wallenstein group next issue.

C. P.

Solomon Leads L.A. Chamber Symphony

The young American conductor, Izler Solomon, resident conductor of the Buffalo Symphony, displayed his gifts in a smaller but no less demanding phase of ensemble music when he led the Los Angeles Chamber Symphony in a concert on Jan. 14 at UCLA's Royce Hall. The program included two "firsts" on the West Coast—the performance of J. C. Bach's Overture to Orione, and of

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Roger Goeb's Concertante No. 1 for flute, oboe, clarinet and string orchestra. There were also Haydn's Symphony No. 85 ("La Reine") and Mozart's "Haffner" Serenade. Mr. Solomon's potent and versatile musicianship manifested itself throughout, and his leadership of the group was suave and sure. Eudice Shapiro, concertmaster, also won laurels for her fine playing, especially in the "Haffner" work. The new concertante of Mr. Goeb (three movements played without pause) is a vivid score, orchestrated with a brilliant command of instrumental color. D. P.

Post Soloist in Los Angeles

LOS ANGELES.—Carl Post, making a return to the piano he had left twelve years previously owing to an injury, played the Bach D Minor Concerto with the Los Angeles Conservatory Symphony Orchestra in the first concert for the Bach Memorial Scholarship Fund. The playing was marked with rhythmic incisiveness, and showed a mature understanding of the score. The orchestra of some fifty players, under the direction of Herbert Weiskopf, provided a commendable reading of the accompaniment, in a program that included much interesting musical content. The concert was well attended, the audience including members of the local social and film colonies as well as other music lovers. T. F.

Pacific Coast Jottings

LOS ANGELES.—Mae G. Hoenig, of Beverly Hills, is in charge of the first West Coast bookings of Florence Amber's operetta, The Pilot of Tadoussac; the work is presented in costume, with Bonnie Murray, soprano; William Chapman, baritone, and Matilda Locus, pianist. . . . Dr. Adolphe Pervy, former assistant professor of modern languages, Swarthmore College, and present lecturer in educational psychology, Community Service Division, University of Southern California, is offering to students and others interested in European travel, a 1953 summer tour, collaborating are Dr. Woodrow Whitten and Dr. Russel Squire, both of George Pepperdine College; Group A (June 26-Aug. 23, with Dr. Pervy and Dr. Whitten) is planned for tourest class accommodations and includes London, the chateau country, Paris, Switzerland, Italy and the French Riviera, group B (June 24-Aug. 23, with Mrs. Pervy) is mainly planned for parents and friends of students who prefer air or first class Atlantic crossing and a more extensive trip on the Continent with first class hotels, Group C (June 26-Aug. 23, with Dr. Squire) will have the same itinerary as Group A, and, in addition, the Salzburg Festival and other musical events in London, Paris, Rome and Florence. . . . Charles Monroe, artist-student of Mario Chamlee, was heard in a performance of Brahms' Romanzen aus Tiecks Magelone, op. 33, at the University of Southern California, Los Angeles, accompanied by Jack Crossan. . . . Next dance attraction on Mary Bran's course will be Harald Kreutzberg, at the Wilshire Ebell Theatre, Feb. 8, 14 and 15; Jose Limon and his company, with Pauline Koner, follow on March 13 and 14, and Carmelita Maracci, at Philharmonic Auditorium, March 28.

The Standard Hour broadcast, featuring the San Francisco Symphony under Carmen Dragon, with Vivian Della Chiesa as soprano soloist, will be heard on Feb. 15 by visitors to the National Automobile Dealers' Ass'n convention.

Bows in Hollywood Recital

HOLLYWOOD.—Grace Ann Schwennesen, young San Francisco soprano, who made her debut recital here on Jan. 11 at the Assistance League Playhouse, is the daughter of A. T. Schwennesen, prominent geologist. She studied at the University of California and in New York at Juilliard School of Music with the late Queena Mario, who later sent her to Ruth and Mario Chamlee when she returned to Los Angeles. Miss Schwennesen has studied voice for the past six years with Mme. Chamlee (Ruth Miller, formerly of the Metropolitan Opera) and coached in the opera classes at University of Southern California, conducted by Mario Chamlee, formerly of the Metropolitan. She has received dramatic training from Armando Agnini, stage director of the San Francisco Opera.

In her Jan. 11 program, the soprano offered the Divinitès du Styx aria from Gluck's Alceste, Spanish songs by Granados and Obradors, lieder by Strauss, the Medieval Hymn to Venus from Eugen d'Albert's comedy The Queen of Cyprus, songs in English, and seven Scottish and Irish folksongs in settings by Beethoven. The latter are to texts assembled by George Thomson (1757-1851), a Scottish office clerk whose hobby was collecting Scottish and Irish folksongs. Beethoven's music is scored for soprano, violin, cello and piano. Miss Schwennesen was assisted by Clyde Lehmann, piano, Kay Hickman, violin, and Zachary Boch, cello.

Trombone Recital in San Francisco

SAN FRANCISCO.—Joseph Tokarski, trombonist, gave a recital on Jan. 23 at the Music and Arts Institute of San Francisco, assisted by Duchess Nadine de Beauharnais at the piano, his teacher, Bernie Salin, trombone, and Frederick Rocco and Samuel Thornberg, trumpets. The program included Concerto for Trombone (Rimsky-Korsakoff), Sonata for Trombone (George F. McKay) and music by Hugo Norden, Burnet C. Tuthill, Beethoven and Bach (Fugues in C minor and E flat major transcribed by Mr. Tokarski for brass quartet). His appearance was one in a series of solo recitals by candidates for the Bachelor of Music degree, a series concluded by Alfred Di Scala, clarinetist, on Jan. 30.

Ellsasser in Cuba

Richard Ellsasser's current four months tour has included appearances for the concert organist in New York (Town Hall), other cities of New York state, South Carolina, Florida, Indiana, Ohio, Canada, Nebraska, Idaho, Texas and Cuba, and appearances with orchestra in Colorado and Arizona in the Guilmant First Organ Symphony, Handel Fifth Concerto, and Poulenc Concerto for Organ, Strings and Kettledrums. On Dec. 26 he played in Havana, giving what is believed to be the first recital in Cuba by a concert organist.

Because of his itinerary, Mr. Ellsasser missed both Thanksgiving and Christmas services in his Wilshire Methodist Church at Los Angeles, which he has served as Minister of Music for five years. He returns there the first of March for four weeks of special Lenten music, beginning another two-month tour immediately after Easter.

Entremont to Tour

Philippe Entremont, young French pianist, will be soloist at the Newark Museum's fourth concert on Feb. 1 at 4 p. m. During February and March he will tour the country on an artist-exchange plan developed by the National Music League of New York and the Jeunesses Musicales of France.

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Stokowski, Leinsdorf Lead Coast Concerts

By Charlotte Hiller

SAN FRANCISCO.—The second Stokowski-led concert of the San Francisco Symphony introduced locally Norman Dello Joio's appealing but not very compact Serenade. Opening with the Berlioz Roman Carnival Overture, Mr. Stokowski presented two major works in superior, compelling fashion, Falla's El Amor Brujo and Brahms' Second Symphony.

The first guest conductor of the New Year was Erich Leinsdorf, who brought several works new to this city. Pizzetti's Rondo Veneziano seemed the least substantial, a skillfully orchestrated serving of eclectic material. Prokofieff's Second Piano Concerto proved complex and exciting music. Jorge Bolet, in the exacting solo part, showed admirable technical mastery and made the intricacies of the work clear, though one might have wished for a greater evaluation of its poetic values. Mr. Leinsdorf's reading of Beethoven's Seventh Symphony was transparently clean, but its emphasis on rhythmic and thematic detail somewhat detracted from the work as a whole.

In his second concert, Rachmaninoff's Third Symphony was presented here for the first time. With the composer's skill of orchestration was combined a greater attention to form than in some of his major works. The score is one well worth keeping in any orchestra's repertory as representative of the composer and his epoch. Lee Hoiby's Hearts, Meadows and Flags Suite was another "first," but despite its elaborate orchestration and a magnificent performance, it remained on a rather superficial level. Haydn's "London" Symphony somewhat lacked coherence.

Bach Passion Sung

Under Mr. Leinsdorf's baton, Bach's St. Matthew Passion was given here for the first time in 24 years to larger than limited church audiences and with orchestra and better-known soloists, in the Opera House. The translation used was a composite of three, with changes and adjustments by the conductor. It brought the language generally to present-day usage, with close attention to musical considerations. In the process, however, the urgency and poetic solemnity of the original were often lost. Nevertheless, the performance left a deep impression, particularly through the work of the orchestra, the Opera chorus trained by its conductor, Kurt Herbert Adler, and the San Francisco Boys' chorus prepared by its founder Madi Bacon.

Of the soloists, Nan Merriman, contralto, and Fred Guthrie, bass, entered most thoroughly into the spirit of the work, singing and interpreting their parts beautifully. Donald Gramm, bass, in the role of the Saviour, again gave a fine account of his musicality and considerable vocal equipment, although his presentation stressed more the meek than the mature Master. Dorothy Warenskjold, soprano, and James Schwabacher, tenor, the latter as the Evangelist, sang their music accurately without at all times communicating its deeper meaning. For the single performance the house was sold out. Ludwig Altman was at the organ, and other solo instrumentalists included Naoum Blinder and William Wolski, violins; Murray Graitzer, flute, and Merrill Remington, oboe.

Recitalists Heard

A song recital by Kayton Nesbitt, tenor, offered arias from Handel's Jeptha and Debussy's L'Enfant Prodigue, works by Richard Strauss and Franck, which proved Mr. Nesbitt at home in the lyric as well as the dramatic repertoire. A cycle of songs by Riccardo Zandonai, of poetic meaning and treatment, was given a sensitive, understanding interpretation. Two American Indian tunes in settings by Derrick Norman Lehmer were another novelty of lesser merit. . . . Richard Dyer-Bennet opened Spencer Barefoot's Celebrity Series with an interesting program of folksongs and older art songs. Except for works of Dowland and Campion, Mr. Dyer-Bennet supplied his own guitar accompaniments and displayed here, as in his choice of material and vocal interpretations, a sense of style and discrimination. . . .

The Music and Arts Institute of San Francisco during January presented three recitals of candidates for the Bachelor of Music Degree. All were members of the performance class of Nadine de Beauharnais. Programming and performances were on equally fine level in the clarinet playing of Alfred di Scala, the violin recital by Fidel Sevilla, and the trombone performances of Joseph Tokarski. These appearances of promising young musicians before the public are one constructive means by which the Institute endeavors to assist its students.

Ernest Gold and Marni Nixon In Varied Musical Activities

HOLLYWOOD.—Prominent in Hollywood's music colony are Ernest Gold, composer-conductor, and his wife, Marni Nixon, lyric-coloratura soprano. Miss Nixon came to her concert and opera career with a background of music study including work in the American Operatic Laboratory and the Tanglewood Music Festival, of violin study and a wide dramatic experience which began when she joined a stock company at the age of ten. She played several featured roles at the Pasadena Playhouse, and has been active in local performances of opera, oratorio, concert, radio, television and motion pictures, appearing with Carl Ebert at the University of Southern California as Miss Wordsworth in Britten's Albert Herring and Norina in Don Pasquale; with Mr. Ebert at the Guild Opera as Blonda in Abduction from the Seraglio, Gretel in Hansel and Gretel, the Foreign Woman in Menotti's The

ERNEST GOLD MARNI NIXON

Consul; with Arturo Casiglia and the Pacific Opera of San Francisco; with Jan Popper at Tanglewood and with Boris Goldovsky and the New England Opera in Boston; with the Educational Opera (these roles included Rosina in The Barber of Seville and Lucy in The Telephone). She also has sung Queen of the Night and Papagena in the Magic Flute, Gilda, Lakme, Martha and other parts. She danced and sang in Ballet Ballads by Jerome Moross at the Century Theatre. Miss Nixon, a Californian, has won numerous prizes, including the 1950 Atwater Kent Auditions. Contemporary music is one of her specialties.

Mr. Gold, born in Vienna, came to New York in 1939 and to Los Angeles in 1945, the year he became an American citizen. He studied piano and theory at the State Academy, Vienna, and harmony and conducting in New York with Otto Cesana and Leon Barzin, composition with George Antheil in Los Angeles. Of his compositions, the Pan American Symphony has been performed by the NBC Orchestra, under Frank Black, over ABC and NBC; Piano Concerto, by Marisa Regules with Leon Barzin conducting the National Orchestral Association at Carnegie Hall; Ballad for Orchestra, read by the New York Philharmonic, conducted by the composer; Second Symphony, performed at Los Angeles Composers Forum, U.S.C., by the New Orchestra of Los Angeles, composer conducting; Allegorical Overture is published by Associated Music Publishers, and various piano pieces and songs have been brought out by BMI. The American Art Quartet performed Mr. Gold's String Quartet, and Miss Nixon sang Song suite at Evenings on the Roof; Sonatina for Flute and Piano was heard at the annual concert of the Los Angeles Flute Club; Symphony for Five Instruments (dedicated to Antheil) was premiered in December under the composer. Mr. Gold is now working on a Sonata for horn and piano to be performed by Evenings on the Roof in May. He also has written numerous motion picture scores, including the new Gerald McBoing's Symphony (UPA). As a conductor, he directed the Army Air Force show, Happy Is the Day, in New York, and the Los Angeles run of Ballet Ballads. He is associate conductor of the New Orchestra of Los Angeles, was musical director for Harriette Ann Gray's Dance Company, and conducted in the recent Schoenberg Festival at the "Roof."

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NFMC to Broadcast From Convention

George Reeves, 20-year-old pianist of Abbington, Pa., student at the Philadelphia Conservatory of Music, and Leslie Akyankanian of Media, Pa., soprano, were soloists on Jan. 25 in the fifth program of the "Youth Brings You Music" series of broadcasts initiated by NBC in collaboration with the National Federation of Music Clubs. The series started Jan. 4, and is heard every Sunday except Feb. 22 up to and through April 26 (after which additional dates will be announced) at 3:15 to 3:30 p.m. EST.

The plan is ultimately to present soloists from all states. Already heard have been soloists from Illinois, Wisconsin and Ohio. California musicians are booked for Feb. 1, and for the successive dates thus far scheduled, the broadcasts will originate at the following times and in the following states: Feb. 8, Rhode Island; Feb. 15, Michigan; March 1, North Carolina; March 8, Utah; March 15, Minnesota; March 22, Washington; March 29, South Carolina; April 5, Massachusetts; April 12, New York; April 19, Florida; April 26, Colorado.

The April 12 broadcast from New York City will occur while the 27th Biennial Convention of the National Federation of Music Clubs is in progress at the Roosevelt and Waldorf-Astoria Hotels, and will originate directly from its sessions.

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RADIO, TELEVISION

By Henry W. Levinger

Horszowski in Martucci Concerto

On Jan. 17 Toscanini opened the concert with the NBC Symphony with Beethoven's Egmont Overture, interpreted with a sense of drama and lyric beauty. With Mieczyslaw Horszowski as soloist, he offered Martucci's Concerto in B flat minor for piano and orchestra, op. 66. Martucci, with Toscanini one of the earliest promoters of Wagner in Italy, has written a splashy and decorous piece of music, of semi-heroic bearing. Mr. Horszowski, one of the most sensitive and most artistic pianists nowadays before the public, played it for all it is worth and earned a well deserved ovation. He refused to acknowledge the thunderous applause until Toscanini virtually dragged him on stage to take a second bow. The concert closed with a rousing reading of Rossini's Overture to William Tell. H. W. L.

RADIO NOTE BOOK

NBC: The Pittsburgh International Contemporary Music Festival in late November was the source of a special series of four weekly broadcasts presented by NBC starting Jan. 10. Selections from the festival were presented by the Pittsburgh Symphony Orchestra under direction of William Steinberg and by the U. S. Military Band under Capt. Francis E. Resta in the tape-recorded series. . . . A new program, titled America's Composers, will be offered by NBC in co-operation with ASCAP and the Eastman School of Music, starting Feb. 2. The broadcast will emanate from the Eastman School of Music in Rochester and be performed by the Eastman School Symphony Orchestra under the direction of Dr. Howard Hanson and the Eastman School Wind Ensemble conducted by Dr. Frederick Fennell. The music for each program will be selected by a board of judges including Dr. Hanson; Howard Taubman, music editor of the New York Times; and Samuel Chotzinoff, NBC general music director. Although the music is provided by ASCAP, it will not be limited to that of ASCAP composers. Each week there will be a brief address by a composer or other figure in American musical life. . . . The monthly presentations of the NBC Television Opera Theatre will be given on Saturday afternoons at 5 p.m., EST., starting with the forthcoming world premiere of The Marriage by Bohuslav Martinu on Feb. 7. The remainder of the season's schedule will be Sister Angelica by Puccini, on March 7, and Richard Strauss' The Rose Cavalier in two installments on April 25 and May 2.

Toscanini will present Beethoven's Missa Solemnis as his closing program of the 1952-53 season with the NBC Symphony Orchestra on March 28. It will be played for the benefit of the Artists Veterans Hospital Programs of the Hospitalized Veterans Music Service, originating from Carnegie Hall. . . .

CBS: Omnibus on Feb. 1 is offering the first presentation of the Metropolitan Opera, produced especially for television and staged in a TV studio. In Fledermaus by Johann Strauss, Eugene Ormandy will conduct, with Jarmila Novotna as Prince Orlofsky and other leading Metropolitan artists in other roles. Dr. Herbert Graf will stage the production for the "Met," using the Garson Kanin-Howard Dietz version heard at the opera house. . . .

WNYC: Gaetano Merola, director of the San Francisco Opera, was guest of Mr. & Mrs. Opera on Jan. 18. . . . Michael Rabin, accompanied by David Garvin, played the same day at the Frick Collection Concert. . . . In the evening the Oklahoma City Symphony Orchestra under Guy Fraser Harrison was transmitted from that city. . . . Leon Barzin and the National Orchestral Association played the Concertino for piano and orchestra by H. Niederste-Schee on Jan. 21, during the Behind the Scenes of Music broadcast. . . . Adi Bernard, pianist, was heard during the Brooklyn Museum Concert on Jan. 25. . . . This Is America's Music, with Don Gillis as commentator, was heard the same day. . . .

CBC: On Jan. 21, Maria Kurenko appeared in a program of songs originally written for voice and string quartet. The works by Berger, Kerr, Rimsky-Korsakoff, Pizzetti and Virgil Thomson. . . . A double bill of Italian opera was heard on Jan. 28 when Puccini's Gianni Schicchi and Dallapiccola's The Prisoner, were sung in English.

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Cincinnati Symphony Soloists Are Feted

By Louis John Johnen

CINCINNATI.—This city has had more than its fair share of musical thrills this season. Early November brought the American debut of Paul Badura-Skoda with the Cincinnati Symphony Orchestra under the dynamic baton of Thor Johnson, in a concert that established the young Austrian pianist at once as one of our outstanding artists. Known previously only through his records, in which he seems to essay various schools of musical thought equally well, Badura-Skoda made his first appearance in this country with a performance of the Mozart Piano Concerto in B flat (K. 595). His playing was sensitive as well as historically informed, even if the purist might object to some keyboard mannerisms that do not conform to the traditions of the true Mozartian.

Later in the same month, Irmgard Seefried, whom the Cincinnati Symphony had the privilege of presenting last year in her American debut, confirmed first impressions as a singer of exceptional gifts and true artistry. Equally at home in oratorio and opera, Miss Seefried provided utmost pleasure in her interpretations of songs by Wolf and Marx. Any one who can eliminate the vast spaces of Music Hall in the intimacy of Waldseligkeit and Yesterday He Brought Me Roses is worthy of the highest respect.

Bolet Debut Creates Stir

Jorge Bolet, the Cuban pianist's, Cincinnati debut on Jan. 9, made a remarkable impression in this musically informed community. When he had concluded the Rachmaninoff Third Piano Concerto, the traditionally staid and cool-gloved Friday matinee audience demanded numerous recalls to the platform and shouted "bravos." Mr. Bolet's technique is not only formidable; it serves a deeper artistic purpose. There are good reasons why the third Rachmaninoff Piano Concerto is not as popular as his second—its texture is often thick, and it seems padded in spots. But Mr. Bolet made it credible. Certainly he played it better than it has been done hereabouts in many a day.

The value of this tenth subscription concert of the Cincinnati Symphony was further enhanced by an adult rendition of the Haydn "Surprise" Symphony and a profound one of Hindemith's Mathis der Maler excerpts, in which Dr. Johnson showed his understanding and competence in the modern idiom.

GERI CHISOLM was heard on Jan. 8 in the opening Wagnerian program of the Scranton Philharmonic Orchestra's 15th season. The blonde dramatic soprano sang Sieglinde's love music from the first act of Die Walküre and the Liebestod from Tristan und Isolde.

Other Cincinnati orchestral concerts presented Alexander Brailowsky in a powerful, if erratic exposition of the Beethoven "Emperor" Piano Concerto; Joseph Szigeti in a first performance of the Frank Martin Violin Concerto, which created much favorable comment; and the combined High School Choirs from the Public Schools in a holiday concert whose excellence was marred by the sudden demise, a few days before, of Dr. Frank C. Biddle, director of music. Mrs. Nell Murphy, equal to every situation, stepped into the breach, and led the young people to a successful conclusion in a cappella and accompanied works which Dr. Biddle had prepared.

With a beautifully presented Messiah, also with the Cincinnati Symphony under Thor Johnson, in which the Miami University Chorus provided the vocal background and contralto Lillian Chookasian stood out pre-eminently among the well-schooled soloists, Maud Nosler, soprano; Hubert Kockritz, baritone, and the suave tenor of Franklin Bens, Cincinnati's holiday musical needs were excellently provided for. . . . Robert Merrill, long a Cincinnati favorite, sang with the orchestra on Jan. 17. On this occasion Alfred Wallenstein was guest conductor and achieved an instant success with audience and instrumentalists. His manner of bringing out the fluidity of the strings in a Corelli-Pinelli Suite enjoyed exquisite results; the brilliance of Kodaly's Hary Janos Suite reflected many flashes of humor, if the lyrical exploitation of orchestral colors in the Brahms Third Symphony neglected some of the depths one is accustomed to

This résumé of the Cincinnati Symphony Orchestra's activities (in which lack of space prevents more than passing mention of superlative performances by soloists Rudolf Firkusny, Eileen Farrell, Set Svanholm and Leonard Rose, and the annual Girl Scout concert) would be incomplete without dwelling on the sophisticatedly uproarious "Pop" concert which introduced the inimitable Anna Russell to a small but appreciative audience. Her reappearance should result in a sold-out house. Henry Scott, piano humorist, was the second "Pop" soloist.

On the recital stage, the Artist Series presented Cesare Siepi in a discriminating program of high merit. Most surprising was the basso's skill in the realm of the German lied, a category of music to which most Italian singers show little sympathy. . . . In the same series, the Bali dancers filled Music Hall to more than capacity. . . . To its credit, the Matinee Musicale Club had the Reginald Kell Players in a chamber music concert of great distinction and a recital by George London, in which that noted singer displayed the same qualities in lieder that have brought him to the top of the operatic field. . . . It took Hilde Gueden, a Matinee Musicale debutante of Jan. 18, some little time to get used to the marble acoustics of the Hall of Mirrors, but when she did, she gave us some excellent interpretations in a program that ranged from Bach and Mozart, through Schubert, Brahms and Strauss, to Carpenter and Hageman.

Bills Urge National Opera House

A new bill was introduced in the House of Representatives on Jan. 3 by Representative Kearns "to provide for the establishment of a National War Memorial Theater and Opera House." A similar measure was introduced by Representative Charles R. Howell for establishment of a National War Memorial Arts Commission. Both were referred to the Committee on Education and Labor.

Carlisle to Conduct Chorus

Myron Carlisle, baritone soloist at Fourteenth Church of Christ, Scientist, Chicago, has been engaged as director of the Lakeview Choral Society.

League of Composers Names Chairman

Betty Randolph Bean has been elected chairman of the board of directors of the League of Composers. The first meeting of the board under its new chairman is scheduled for Feb. 9, at which time the future policy of the League will be outlined.

Miss Bean, who has recently returned to New York after several months in Europe, was for two years associated with the late Dr. Serge Koussevitzky in organizing international cultural exchange. During the war years she worked in London with the U.S. Office of War Information (British Division) as Chief of the Arts Section. Until the time of her resignation last spring, Miss Bean was vice-president and director of Boosey and Hawkes.

Mrs. Nicolai T. Berezowsky, who is retiring as chairman of the League, will remain on the board of directors. During her association with the League, Mrs. Berezowsky has initiated Children's Concerts in the New York private schools.

This year marks the 30th year of activity by the League of Composers under the leadership of Mrs. Arthur M. Reis, who was chairman of the board for 25 years, and is now serving as honorary chairman. Aaron Copland, formerly chairman of the board, is now chairman of the National Composers Committee.

On Feb. 18, the Juilliard String Quartet will present a concert of contemporary American music in honor of the League of Composers, featuring the first performance of the String Quartet No. 1 by Irving Fine, commissioned by the Koussevitzky Foundation.

Chamber Music Group Seeks Players

Players of string, wind and brass instruments are invited to become members of the National Association of Chamber Music Players, an organization devoted to the promotion of chamber music activities of its members. No dues are charged, but voluntary contributions are welcomed to help cover operating expenses and the cost of publishing an annual directory of members. Those interested should write to Helen Rice, NACMP Secretary, 15 W. 67th St., New York 23, N. Y.

Phila. Orchestra Solo Auditions

PHILADELPHIA.—Four young musicians, between 13 and 25 years of age, residing in Philadelphia or within a 50 mile radius, will be chosen through competitive auditions to appear with the Philadelphia Orchestra next season. Vocalists must know four arias or works of equivalent difficulty for voice and orchestra; instrumentalists must be prepared to play a complete concerto. Auditions will be held late in March, and entries will be accepted until March 14. Application blanks and complete information are available at the Philadelphia Orchestra headquarters, 1910 Girard Trust Bldg., Philadelphia 2, Pa.

Henry L. Scott on Tour

Henry L. Scott, pianist, and concert humorist, is in the midst of a sold-out season. His tours have included appearances with such major symphonies as the Toronto Symphony (three nights), Buffalo Philharmonic (a sell-out) and the Cincinnati Symphony (largest crowd of the Pop season).

Juilliard Receives Guarnerius Violin

A Guarnerius violin, valued at over $10,000, has been presented to the Juilliard School of Music by an anonymous donor, it was announced by Mark Schubart, Dean of the School. The instrument, the "Mayseder" of Joseph Guarnerius del Gesu, bears the date 1731. Formerly in the possession of the violinist Maud Powell, the instrument will be placed in the Juilliard collection of instruments for the use of the School's exceptionally gifted instrumentalists. A François Tourte bow was also included in this gift.

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NEW YORK CONCERTS

(*Continued from page 13*)

Musicians' Guild, Jan. 12, E.—The Barber Sonata, op. 6, performed by the cellist Leonard Rose and the pianist Leonid Hambro, was the least familiar work on the second program of the season by this valued chamber music group. The rich tone and expert phrasing of Mr. Rose and the able collaboration of Mr. Hambro helped reveal the formal simplicity of the Sonata, its Romantic tendencies, glimpses of adventure, and appealing lyricism.

The Kroll Quartet played with greater clarity of detail and less dryness in the second half of the Brahms B flat Quartet than in the first half, though still more breadth and warmth were required. With Mr. Rose joining with the quartet as the extra cellist, vividness and plasticity were evident in the reading of Schubert's great C major Quintet, op. 163. But in various passages one missed the essential color or intimacy.

E. B.

William Kapell, Jan. 13, E.—The projection of his readings in a clear, forceful, yet thoughtful manner was the aim of the well-known American pianist. He succeeded in underlining the austerity, bleakness, and logic of the Copland Piano Variations. In other music his tone was frequently percussive, but in soft passages his performance had extraordinary merit. As far as matters of style, form, tempo, shading, pedaling, and the larger line were concerned, Mr. Kapell brought many superb ideas to the Moussorgsky Pictures at an Exhibition, the first two movements of the Mozart B flat major Sonata (K. 570), and the Chopin E flat Nocturne, op. 55, and Polonaise-Fantasy, op. 61. He never hurried and very seldom played too loud. His prime need was a more mellow tone, with its concomitant array of touches. One had the impression of a musician of major ability, not quite making the best use of his instrument.

E. B.

Jacques Abram, Jean. 14, E.—The talented American pianist demonstrated his technical fluency in a program featuring the Bach English Suite No. 6 in D minor, the Beethoven "Les Adieux" Sonata, and the Debussy Estampes. Mr. Abram often achieved lucidity of detail, but was not consistent enough in matters of rhythm, phrasing, and overall line to attain stylistic thoroughness in some of his lengthier selections. His dynamic range in the Beethoven Sonata was somewhat too small, and certain swift passages needed more precise articulation. His tone at times became dry or edgy. Yet he produced dainty effects in the Bach Suite and many pleasant tints in the Debussy Estampes. There were clarity and devotion in his readings of two new works, the brief, fragmentary, and whimsical Epigrammen by the Dutch composer Leon Orthel and the very interesting, by turns assertive, fluent, or lyrical Traesnit by the Danish composer Niels Viggo Bentzon.

E. B.

The Concert Choir, Jan. 16, E.—The choir of approximately 30 singers, directed with excellent musical style and taste by Margaret Hillis, and accompanied by an orchestra of about the same number, gave the first of four performances scheduled this season. A difficult and interesting program, including Monteverdi's Ave Maris Stella, the Magnificat in D of Bach, two Poulenc motets and the Mass in G of Schubert, was projected in musical fashion, at all times giving the impression of sincere desire by the young singers to communicate their feelings to the listeners. The Schubert and Poulenc works were sung in an outstanding manner with respect to tempi, releases and attacks, melodic delineation and dynamic control, and with a cleaner projection of the dictional elements than was exhibited in the earlier numbers. At times the orchestra overshadowed the vocal lines, and one wondered if greater freedom of emission might not have been encouraged in the singers, with a more uniform instrumental and vocal balance resulting. This applied to soloists as well as to ensemble. But, on the whole, this was a delightful evening of music.

L. C.

ANDRES SEGOVIA

Andres Segovia, Jan. 17, E.—The famed guitar virtuoso again captivated a capacity audience that overflowed onto the stage. The evening was filled with excitement caused by the remarkable playing of an instrument usually associated with the lighter side of music. Not so in the hands of Mr. Segovia, who transforms the guitar into a dignified expresser of the classical form. The Bach Chaconne yielded beauteous tones under the touch of a master.

The list included the first New York hearing of Alexander Tansman's delightful Cavatina in four movements, dedicated to Mr. Segova. This won first prize in the international contest of the Academia Chigiana in Siena, 1951. The printed program began with Frescobaldi's Aria con variazioni and Corrente and ended with Albeniz's Torre Bermeja, superbly played. Other works were by S. L. Weiss, F. Sor, Castelnuovo-Tedesco, and Villa-Lobos. More than a half-dozen encores were played before the large audience consented to leave. H. I. B.

Music Education League and **Little Orchestra Society, Thomas Scherman,** conductor, Jan. 18, A.—This concert presented the young artist winners of the Music Education League's 1952 Concerto and Vocal Competitions. These were Agustin Anievas, senior pianist; Gilds Mühlbauer, violinist; Eleanor Daniels, mezzo-soprano; Arbie Ornstein, junior pianist; Harry Wimmer, cellist. Space restrictions preclude a detailed review of an interesting exhibition of youthful musical talent.

Miss Mühlbauer was an outstanding performer in her projection of Saint-Saen's Violin Concerto No. 3 in B minor, authoritative musically and technically. Her tone, bowing and fingering show thorough training. Mr. Ornstein appeared in a technically correct rendition of the first movement of the Beethoven Piano Concerto No. 3. Miss Daniels, of charming personality, revealed a voice of smooth texture in Mah-

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ler's Songs of a Wayfarer. Mr. Wimmer evoked warm tones in the well-played Elgar Cello Concerto in E minor. Mr. Anievas closed the matinee with a creditable performance of the Beethoven "Emperor" Concerto. The orchestra, expertly guided by Mr. Scherman's sure beat, gave competent support to the soloists. H. I. B.

Lanny Ross, Jan. 18, E.—The popular, personable tenor was most at home in the portion of his program featuring tuneful songs in English. That he is a well-schooled musician is a known fact; but his own enjoyment and release of tensions lie in the music he loves to sing. His lieder and French groups were studious but stiff, and his gift for singing was better disclosed in the folksongs, several of the Reynaldo Hahn settings and the final group of Kingsley, Head, Kostelanetz and Rodgers. Twenty choristers from the boy choir of the Cathedral of St. John the Divine joined in a pleasant vocal obbligato from their auditorium seats in some of the songs. Gibner King was the accompanist. M. C.

Theodore Lettvin, Jan. 19, E.—Considerable drive and musicality and real facility were revealed by the young pianist in a standard program. His tone tended to be percussive and became dull in very loud treble passages, but he did employ a fair amount of color and a large range of volume. His readings of the Bach Italian Concerto, the Mozart E flat Sonata (K. 282), and the Beethoven "Waldstein" Sonata were often close to the traditions, yet deviated at some points. In the Bach, clear or poetic measures were placed side by side with others that dragged. Liveliness was noted in the Mozart, despite various hard or dry stretches. If speeding-up blemished parts of the allegro division of the Beethoven Sonata, certain outspoken passages both here and in the Finale were highly impressive and dramatic. While it had delicate and brilliant moments, Mr. Lettvin's interpretation of the Moussorgsky Pictures at an Exhibition did not show enough breadth or imagination. The well-proportioned final section was a noteworthy exception. E. B.

CARNEGIE RECITAL HALL

Harpsichord Quartet, Jan. 15, E.—Sylvia Marlowe, harpsichord, the guiding spirit of the organization, Bernard Greenhouse, cello; Claude Monteux, flute; Harry Shulman, oboe, with Elias Carmen, bassoon, as assisting artist and Hugues Cuneod, tenor, as guest soloist, offered a program of pre-classical and contemporary music. Compositions by Frescobaldi, Scarlatti, Couperin, Loeillet, and Schütz represented the historic elements of the well-balanced program, with Alexei Haieff's Three Bagatelles (1952), dedicated to Miss Marlowe, receiving their world premiere. The latter pieces are two-voice inventions and were played first as harpsichord solo and then by oboe and bassoon. They are the work of a fine, sensitive musician who has a special flair for the stylistic demands of such compositions. Performed with deepest understanding, they made a most favorable impression on an audience which filled the hall to capacity and gave an ovation to the artists. The evening was a worthy closing event for the series of this excellent organization. H. W. L.

Stravinsky to Lead Philharmonic

During the absence of Dimitri Mitropoulos from the podium of the New York Philharmonic-Symphony, Igor Stravinsky will be one of the guest conductors, appearing on Feb. 26 and 27, and March 1. The composer-conductor will remain in New York for this assignment after the premiere of his The Rake's Progress at the Metropolitan. His programs will be devoted to his own music, including Suite from Pulcinella, after Pergolesi; Jeu de Cartes; Quatre Etudes for orchestra (a first Philharmonic performance), Divertimento from Le Baiser de la Fee, also new to the orchestra's repertoire; and the Lullaby and Finale from L'Oiseau de Feu. Now 70 years old, Stravinsky is in the midst of an active season. Last month, in New York, at a concert of the New Friends of Music, he introduced his new Cantata on Anonymous Elizabethan Songs; in February, at the Metropolitan Opera, he will witness the American premiere of his first opera in English. Earlier this season, he was guest conductor of the Vancouver Symphony and the Cleveland Orchestra. On Feb. 18, after the premiere of "The Rake" and before his Philharmonic engagement, he will conduct a concert of the Baltimore Symphony. In April, he will conduct in Caracas and Havana.

Music Research Committee Meets

The Research Committee of the Music Research Foundation held an open meeting during December, at the New York Academy of Science.

Among those who spoke were Dr. Vernam T. Davis, Medical Director, Chief of Psychiatry and Neurology, U. S. Public Health Hospital, Staten Island; Dr. Emil G. Gutheil, Chairman of the Research Committee and editor of the American Journal of Psychotherapy; John Brownlee, baritone of the Metropolitan Opera; Geoffrey O'Hara, composer, and president of the Composers' and Authors' Guild; Beatrice Landeck, educator, of Mills College of Education, New York; Leon Barzin, conductor of the National Orchestral Association; and Walter Piasecki, conductor of the White Plains Symphony. The subjects discussed were the nature of music therapy; whether it may be taught; whether specific music should be composed for therapeutic purposes; and how information developed in music therapy research may be applied by the conductor in planning public concerts.

Pascal Quartet Signs with Kenneth Allen Associates

The Pascal Quartet, official quartet of the French National Radio since the end of World War II, will tour the United States and Canada during January, February and March, 1954, under the management of Kenneth Allen Associates, Inc. This group, composed of Jacques Dumont, first violin; Maurice Crut, second violin; Leon Pascal, viola; Robert Salles, cello, made its last American tour during the 1949-50 season. It was formed in 1941 by Leon Pascal, violist of the Calvet Quartet, and has made many recordings, including all of the Beethoven quartets for the Concert Hall Society. In 1950 and 1951 the group was awarded the Grand Prix du Disque de Musique de Chambre, and in 1952 the Académie du Disque Français honored them with its premier Grand Prix. The Pascal Quartet was introduced to American concert audiences in 1946.

Wins Leonard Warren Scholarship

Charles O'Neill, 24-year-old tenor of Stamford, Conn., has been awarded the first Leonard Warren Scholarship, established by the Metropolitan Opera baritone as an annual grant to a gifted young singer. Born in Ridgefield Park, N. J., Mr. O'Neill attended grade and high schools in Darien, Conn., and for one year studied at Arnold College in Milford. After 18 months with the U. S. Army in Japan, he became a member of the Radio City Music Hall Glee Club and later sang in the chorus of My Darlin' Aida.

Any singer under the age of 30 is eligible for the award, which provides a minimum of a year's study with Mr. Warren's teacher, Sidney Dietch. Applications for next year's scholarship may be addressed to the Leonard Warren Scholarship, 160 West 73rd Street, New York.

Firkusny Presents Community Trophies

El Paso, Tex.—Rudolf Firkusny, who opened the season's Community Concert Association series here, also presented trophies to the prize-winning team of the preceding spring's campaign. Jack Griffin was captain of the winners, and others of the team included Filipe Paredes, Marion Meeker, Mrs. W. G. Weuhrmann. George Hubbert was general chairman of the campaign, and Jack Gregory, trophy chairman.

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SILHOUETTES By MARY CRAIG

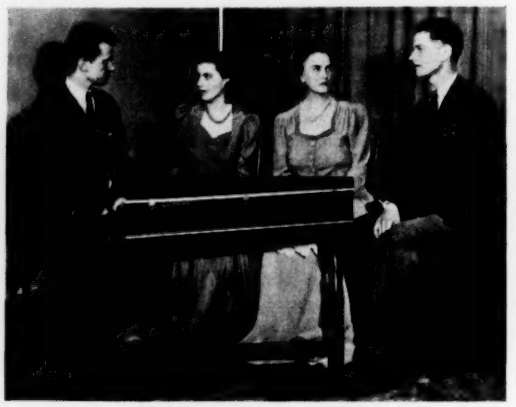
Mary Howe, Composer, Honored for Works

This season honors are being accorded to one of the excellent American composers whose works appear frequently on concert programs. The songs and instrumental pieces of Virginia-born Mary Howe have won a place in audience and artist consciousness. On Dec. 21, the National Symphony Orchestra, conducted by Howard Mitchell, gave a full program of orchestral numbers, songs and duo-piano works of varied scope, all by Mrs. Howe. And Feb. 24 Arthur Judson under his own banner (used for the first time singly in some years) will present a Town Hall recital featuring the songs and choral works of the composer.

Mary Howe began her piano study with Ernest Hutcheson and Harold Randolph in this country, continued it in Europe with Richard Burmeister and, informally, with Nadia Boulanger. After a professional debut as piano soloist, she and Anne Hull, now a faculty member of Juilliard, toured the country as a duo-pianist team.

A happy marriage to Walter Bruce Howe put an end to the concert career to some extent, so Mrs. Howe began to devote her talent seriously to composition. She took up study in this field at the Peabody Conservatory, from which she acquired several music degrees. When her two sons and charming daughter reached the age of musical ability for recital, Mrs. Howe initiated a series of madrigal concerts in which Bruce, Calderon and Molly participated.

This group was heard at the Williamsburg (Va.) Festival, the opening of the famed Dock Street Theatre in Charleston (S.C.), at Bryn Mawr College, Yale University, Milton Academy and many other schools and universities. Her compositions meanwhile were performed by the Philadelphia and New York Philharmonic-Symphony Orchestras, the Chicago, Indianapolis, Baltimore, BBC and Toronto Symphonies, the Pro Arte Quartet, the Elizabeth Sprague Coolidge Quartet, the Albeneri Trio and large choral groups including the Howard University Choir which will sing at the Mary Howe concert in Town Hall.



MUSICAL FAMILY GROUP . . . Mary Howe, composer, second from r., with her children as they appeared in madrigal concerts which were a feature of her early musical career. L. to r., Bruce Howe (now a Ph.D. in archaeology attached to the Peabody Museum); Molly Howe Lynn (of the dance department of Colorado College); Mrs. Howe; and Calderon Howe (now a physician working with the Presbyterian Hospital Research Department).

A Cultural Center

The lovely old yellow colonial home of the Howes in the Nation's Capital has become a center of cultural art and more. Besides the prolific volume of scores achieved, Mary Howe has found time and energy to give untiring service to music organizations. She has been one of the principal supporters of the National Symphony Orchestra, a loyal member of the Friends of Music of the Library of Congress, a director on the Board of the National Federation of Music Clubs, a member of its International Music Relations Committee, a director of the Edward McDowell Association, and a member of school committees in an advisory capacity.

AATS Elects Officers

The annual election of officers of the American Academy of Teachers of Singing was held during its 262nd meeting at the Harvard Club, New York, on Dec. 8. The following officials were re-elected: chairman, Leon Carson; vice-chairman, Carl Gutekunst; secretary, Harold Luckstone; treasurer, Bernard Taylor.

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Three Novelties by N. Y. City Ballet

By Rosalyn Krokover

On Jan. 25, the New York City Ballet Company gave its final performance of a three-month season, the longest ballet season on record for New York City. This was made possible by a complete cooperative effort on the part of all personnel, and by the fact that the company is an integral part of the New York City Center project. Being a part of the project, the company enjoys the advantages of a sympathetic theatre management; and even if the going is a bit rough at times, the box office receipts are not what they should be, there is sure to be a greater attempt to keep the doors open than there would be under the usual conditions of renting a theatre outright.

Except during the usual holiday slump, the houses, though not always filled to capacity, were generally respectable. The performances were usually of a high calibre. This is probably one of the few ballet companies in the world that can boast of such consistently good orchestral accompaniment (thanks to Leon Barzin and his assistant, Hugo Fiorato) and imaginative lighting as that by Jean Rosenthal—important factors too often slighted. The finest ballets and dancers in the world can hardly overcome the obstacle of poor orchestral accompaniment and bad lighting. The group has an unusually fine list of dancers on the distaff side. One would have to go far to see such diversified array of talent and accomplishment under one roof as Maria Tallchief, Melissa Hayden, Diana Adams, Janet Reed, Tanaquil LeClercq, Patricia Wilde, Yvonne Mounsey and the up and coming Jillana. Nora Kaye is temporarily absent while appearing in a Broadway show, except for occasional guest appearances on Sundays. By comparison the male dancers appear weak but willing.

Balanchine Premiere

The last of the Balanchine novelties for the season was Valse-Fantasie, premiered on Jan. 6. It is an unpretentious work set to music by Glinka, and has been designed for three girls—Tanaquil LeClercq, Melissa Hayden and Diana Adams—and a man—Nicholas Magallanes. There is no story. The ballet is rather a series of variations for group and soli, beautifully danced by the three girls and charmingly costumed by Karinska.

Last year there was a ballet titled Bayou, with Balanchine choreography, Thomson music and scenery and costumes by Dorothea Tanning. It didn't live much past its first performance. On Jan. 13, the same music and costumes turned up in a ballet, Will O' the Wisp, with choreography by Ruthanna Boris. It is doubtful whether this either is destined for a much longer life.

Miss Boris is a highly gifted choreographer. She has taste and imagination and there is evidence of her gracious touch in the way she handles the subject which is a combination of reality and fantasy. The basic trouble with the ballet is the score. There are too many pages of music that may be fine for other purposes but here produce nothing except insoluble problems for the choreographer. It is a type of tonal texture with a folksy flavor that seems to stay endlessly on one level. And, as everyone knows by this time, a little atmosphere goes a long way in ballet. If there is to be a third chance, why not keep the choreographer and change the music? Miss Boris herself danced the central part and she was assisted by Frank Hobi, Robert Barnett, Walter Georgov, Brooks Jackson, Edwina Fontaine, Una Kai and a corps de ballet.

Also on the program were the Duel, Four Temperaments, and Interplay. Now that the Four Temperaments is no longer hampered by impossible costuming, Balanchine's ideas to the marvelous Hindemith score emerge with great clarity and it is one of the finest works in the repertoire. While all of the dancers were excellent, special mention must go to Beatrice Tompkins, Yvonne Mounsey, Jillana, Moncion, Tallchief, Bolender and LeClercq.

There was a new twist to Interplay this particular evening when Jerome Robbins slipped in for the duet with Janet Reed and then eased off stage again while another substitute for Michael Maule, who was being replaced, joined for the ensemble dancers. Needless to say the whole performance was a bit shaky.

William Dollar's Five Gifts

Actually William Dollar's Five Gifts, which was premiered on Jan. 20, is a revival of a ballet that was done many years ago with another group. If memory serves correctly, Todd Bolender danced the role of the Youth at that time also. The theme of the ballet is based on Mark Twain's The Five Boons of Life. The music is Dohnanyi's Variations on a Nursery Tune, for piano and orchestra, the not-so-becoming costumes by Esteban Frances, and the lighting, as usual, by Jean Rosenthal.

Parts were danced by Melissa Hayden (The Fairy), Carolyn George (Pleasure), Yvonne Mounsey (Death), Jillana (Fame), Patricia Wilde (Riches), Irene Larsson (Love), Jacques d'Ambroise (Another Youth) and finally Todd Bolender (The Youth). The choreography is a bit fussy with ropes, scarfs and what nots being dragged on and off stage and around Bolender. In style the general influence is that of Nijinska. While the work is more ambitious in scope than the last few novelties shown, it can hardly be classed as a contribution to the development of creative dance art. It was, however, heartily received by the audience.

José Greco and Company at Century

José Greco and his company of Spanish dancers gave a two-week season at the Century Theatre which opened on Jan. 12. There were many changes in personnel since Greco's last appearance here, and to tell the truth, the performance in general was not as good. The group, as a rule, appeared underrehearsed and even dances seen before, like the thrilling El Cortijo, with Greco and four men, were shabbily performed. Greco, himself, still hasn't lost his power to dazzle an audience, but by surrounding himself with an inferior company he too may get lost in the shuffle. A smaller, smarter and more efficient unit of dancers would certainly be more flattering to Greco and make for a better evening in the theatre.

Featured in the group were Lola de Ronda, a versatile dancer of moderate appeal; Juanele Maya, an excellent dancer who had too little to do; Gracia del Sacromonte, a fascinating gypsy dancer and singer; also dancers Luis Olivares and Salome de Corboba, Chinin de Triana, Flamenco singer, Jeronimo Villarino, Juan and Manuel Hidalgo, guitarists; and Roger Machado, composer-pianist. Carola Goya was the guest artist.

Lulu Excerpts in San Antonio

A feature of the concert by the San Antonio Symphony on Jan. 17 under Victor Alessandro was performance of two excerpts from Alban Berg's opera Lulu. Heifetz was the soloist for this program.

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Baton Guests in Chicago

By René Devries and Dosha Dowdy

CHICAGO.—Guido Cantelli, first of the guest conductors to appear with the Chicago Symphony Orchestra during the midseason absence of Kubelik, made a deep impression in his debut here as a musician of top rank, and a highly gifted conductor. The opening Haydn D major (No. 93) Symphony, receiving at this late date its first performance at these concerts, was played with much *élan*, and was made to glow in its fullest beauty under Cantelli's baton. Hindemith's Symphony, Mathis der Maler, has been heard many times, but seldom with such potent, dramatic accent and poetic feeling. New, unsuspected beauty was brought to light and an altogether exciting performance had many old habitues setting on the edge of their seats.

As a finale the conductor chose the "sure-fire" Tchaikovsky Fifth Symphony. He gave a stirring version, although one not bound to traditional tempi, or of profound depth. Nevertheless, an excited audience was filled with highest respect for one of the most talented conductors who has occupied the Orchestra Hall podium.

Klemperer Leads Bruckner Seventh

Otto Klemperer occupied the same chair at the midweek concerts of the following week. He gave magnificent readings of Mozart's Sereneta Notturna in D major, and Symphony in A major (K. 201) and the Bruckner Seventh. With the orchestra keyed to his most minute demand, Klemperer achieved the utmost in a memorable hour of pure Mozart. His superfine reading of the Bruckner left no musical detail unexposed nor its stature diminished in an overall performance that exerted strong tension, relieved only in the effervescent Scherzo.

The Bruckner was also programmed on the previous Tuesday concert, which opened with the Beethoven Coriolan Overture followed by Haydn's "Clock" Symphony. Chicago Symphony audiences will anticipate with keen pleasure other guest appearances from Mr. Klemperer.

Powers to Resign from Symphony

Dudley Powers, first cellist of the Chicago Symphony, has announced his resignation from the orchestra at the end of the 1953 Ravinia season. He wishes to extend his teaching duties at Northwestern University and to have an opportunity for more solo playing than was possible with his heavy orchestral schedule.

Siepi's Recital

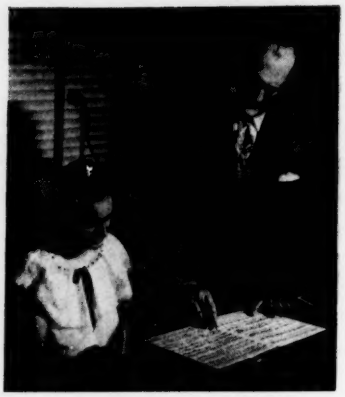
A remarkably fine recital was given by Cesare Siepi, young Metropolitan Opera bass, in the History and Enjoyment of Music series at Orchestra Hall on Jan. 18. The tall and personable singer excelled in his Italian group because of the beauty of his opulent voice and gift for projecting the texts, though the operatic style was somewhat carried over into works by Handel, Stradella and Bononcini. The closing song, Sylvius' Degli occhi lucenti, deserves especial mention. In German Lieder, Siepi's fine diction was also outstanding. Mozart's concert aria, Mentre te lascio, o figlia, was a lesson in legato singing. Bruneau's L'Heureux was outstanding in a French group, though neither the Fauré, Duparc nor D'Indy works required the volume given to them. After a less rewarding English group, the aria O tu Palermo by Verdi roused frenetic applause and brought four encores. Leo Taubman was a distinct asset as accompanist.

Elman Scores Again

Elman's packed house in Orchestra Hall (Jan. 10, Zelzer Mgt.), was added incentive to bring to his audience the golden tone that has made history, and the musical playing that is Elman's own. Throughout the program the violinist performed obviously to his own satisfaction, and to that of his listeners. The spirit of this recital, so full of joy, reminded this reviewer of occasions forty years ago when Orchestra Hall audiences thrilled to the same Elman bow, which still holds its magic for his host of devotees today. The master artist was generous in recognizing Joseph Seiger as his happy counterpart at the piano.

Virgil Fox in Program

The organ recital presented by Virgil Fox in Orchestra Hall (Bertha Ott Concert Mgt.) was a stimulating occasion, for he is a virtuoso with amazing technical skill and the utmost deftness in manipulating his instrument. But even more important to his audience was the artist's fresh, vital interpretation, bringing to life examples of various forms and styles, including a bright, exciting Toccata of Edmund Haines; Roland Leach's Casual Brevities; an interesting if somewhat amorphous Sonatina of Sowerby's, and Reubke's eloquent Sonata on the Ninety-Fourth Psalm. Later came Choral Preludes by Brahms and J. S. Bach, pieces by Langlais and Bossi, and Reger's Introduction and Fugue on a Chorale, which closed the program brilliantly. The artist returned many times to the stage amid "bravos" and added a number of encores, including Middleschulte's Perpetual Motion for Pedals Alone. It was regretted that Mr. Fox could not have been heard on an organ more worthy of his exceptional ability.



CLAREANN AHLERT, with her teacher, HARRY M. BERNING, director of the Berning School of Music, look over the score of the Liszt E flat piano concerto which she will perform as soloist with the Chicago Symphony, George Schick conducting, on Feb. 16 and 17.

Lectures at Public Library

During February the Chicago Public Library will present a series of noon-hour lectures and films on the history and appreciation of music. The lectures open on Feb. 5 when Mrs. Elizabeth Ayres Kidd, musicologist, speaks on Musical Instruments Portray World Cultures. On Feb. 19, George A. Kuyper, manager of the Chicago Symphony, will be heard on Why Symphony? On Feb. 26, Studs Terkel, columnist, will discuss America through Her Folk Music. Mrs. Kidd is loaning part of her collection of music instruments for display. The musical film programs will be shown each Friday at 12:15 p.m. during the month.

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Paganini Quartet in Concert

The audience attending the Paganini Quartet's Orchestra Hall concert in the Allied Arts series heard an ensemble of artists steeped in their *metier*, sensitively attuned to the minutest detail of their scores. They played exquisitely, achieving perfectly integrated performances of Beethoven's "Harp" Quartet, and those by Bloch (No. 2) and Ravel. There was unfailing beauty of sound, whether playing within a small frame, or pouring forth voluminous tone. Giving their first Chicago concert on this occasion, the Paganinis may count the new audience, which gave rapt and highly appreciative attention, among their host of devotees.

Florence Kirsch in Piano Series

Florence Kirsch, one of Chicago's most respected pianists, played an Orchestra Hall recital as the fourth event of the 1952-53 Allied Arts Piano Series. Miss Kirsch has mellowed musically so that intellect and technic are added assets to warmth and flexibility. Two Preludes and Fugues from The Well-Tempered Clavichord, in a diligent, routined performances, opened the program, followed by a musicianly, sensitive reading of Haydn's C Major Sonata. In the Schubert A Minor Sonata, op. 42, one forgot mechanics in the beautifully musical performance of the Andante movement and the lucid Scherzo and Rondo. An impassioned performance of Bloch's stirring Visions and Prophesies revealed the artist and the composer to be strong kindred spirits. Schumann's Symphonic Etudes were played brilliantly and efficiently, but without sufficient elasticity. The audience recalled her often, and at its close several encores were given.

Rahaman-D'Attili Program

Julia Rahaman, soprano, and D'Attili, pianist, were presented on the Twilight Concert series on Orchestra Hall, Jan. 13, by the Midwest Music Foundation (Mary Wickerham, president). Miss Rahaman, who is to sing in an Orchestra Hall Award recital on May 10, has a rich dramatic soprano with unusual capabilities and gave proof that her talent is worthy of the recognition it has received. The attractive singer is innately musical and has admirable musicianship. Undoubtedly, wider singing experience would obviate the slightly inhibited expression which allows her singing just to miss being thrilling; insufficient tonal control, and an uneasy manner of using her hands. Her share of the program comprised four Schubert songs: Wagner's Dich, theure Halle from Tannhäuser; songs in English by Hans Worman, Hageman and Carpenter, the latter set to poems of Tagore; and Ponchielli's Suicidio aria from La Gioconda. Jacob Huff was the efficient accompanist for Miss Rahaman.

Mr. D'Attili plays with remarkable facility and assurance, but his performance of Chopin's Sonata in B Minor was often too much on the surface—both of the keys, and from the standpoint of musical depth—to put him in the highest category among young pianists. However, a deft performance of Mendelssohn's Rondo Capriccioso found D'Attili more in his *métier*.

Plan Spring Opera Festival

Early plans for an Opera Festival to be held the first week in May in the Civic Opera House have been announced by the Mid-West Music Foundation, which together with the newly created Chicago Friends of Music, will sponsor the season. Tullio Serafin will conduct the four performances—two each of two operas (to be announced) on Tuesday, Thursday, Friday, and Saturday nights. Noted singers will be secured for lead roles, with the orchestra, chorus and secondary roles to be supplied from the Chicago area. Maestro Serafin will return to Chicago in March for these auditions.

Lake View Musical Society Award

Lydia Smutny Sterba, pianist, was recently named the winner in auditions held by Lake View Musical Society. The reward will be a formal concert, sponsored by the Society, in Fullerton Hall on April 27 next. Judges of the contest were Dr. Nicolai Malko, conductor of the Grant Park concerts; Dr. Edgar Nelson, president of Chicago Conservatory and director of choral groups in this area; and Lewis James, vocal director and producer at Station WGN.

Edinburgh to Mark Coronation

EDINBURGH. — The Edinburgh International Festival of Music and Drama will mark Coronation year with brilliant programs from Aug. 23 through Sept. 12. The symphonic groups to appear include the Vienna Philharmonic under Bruno Walter nad Wilhelm Furtwaengler; the Symphony Orchestra of the Rome Radio under Fernando Previtali and Vittorio Gui; the BBC Symphony under Sir Malcolm Sargent; the Philharmonia Orchestra, led by Herbert von Karajan and others; the Scottish National Orchestra under Karl Rankl, and the National Youth Orchestra, led by Sir Adrian Boult. The Glyndebourne Opera Company will present the British premiere of Stravinsky's The Rake's Progress, also Rossini's Cenerentola and Mozart's Idomeneo. Chamber groups to appear include the Barylli, Loewenguth and Paganini String Quartets. Recitalists listed are Menuhin, in the Bach unaccompanied violin partitas; Kathleen Ferrier, accompanied by Bruno Walter, in Lieder; also Elizabeth Schwarzkopf, Irmgard Seefried, and Dietrich Fischer-Dieskau. The Old Vic will present a new Shakespeare production, and there will be other dramatic and ballet events.

Minneapolis Symphony on TV

MINNEAPOLIS.—A series of ten television programs by the Minneapolis Symphony, with Anatal Dorati conducting was opened for the third year on Jan. 4 over WCCO-TV and is being shown weekly on Sundays at 2:30 p.m. The programs are being kinescoped, the cost defrayed with funds provided by the Ford Foundation for the TV and Radio Program Center at the University of Minnesota. The films will be available for educational purposes.

Artiss de Volt Plans Tours

The Mozarteum at Salzburg, Austria, again is offering a harp scholarship this summer under Artiss de Volt, American harpist, who returns there for another summer as a faculty member. The director of The Mozarteum is Dr. Bernhard Paumgartner and the director of the International Summer Academy, Dr. Eberhard Preussner. Information may be had from Miss de Volt, Sea Island, Ga.

Miss de Volt also is heading another music tour to Europe for teachers, students, artists and music lovers. Seven European countries will be visited—France, Holland, Belgium, Germany, Switzerland, Italy and Austria—with five weeks in Salzburg, with opportunity to attend the Salzburg Festival. Those who wish may enroll at The Mozarteum to study music, dance or drama. For those who do not wish to stay in Salzburg, excursions into the Austrian Lake District, the Salzkammergut, to Vienna or to Germany may be arranged. The tour sails from Quebec on June 26, returning to that port on Sept. 7. There is an alternate itinerary whereby tour members may sail from New York on the SS. Queen Elizabeth, June 10, touring the British Isles and joining the rest of the group in Paris, with an additional stay in Paris after the others have sailed, and returning to New York via the Queen Mary on Sept. 8.

Concert Artists Guild Program

The season's fourth concert of the Concert Artists Guild on Jan. 24 at Steinway Hall presented Helen Spina, soprano (accompanied by Arpad Sandor), Mary-Louise Brown, pianist (with Thea Glussmann at the second piano) and Robert Natkoff, violinist (with Boris Barere, accompanist).

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MUSICAL JOTTINGS

The Inauguration included many appearances by musical notables. At the ceremony interludes were supplied by the Choir of Defiance (Ohio) College, the U. S. Marine Band, **Dorothy Maynor** and **Eugene Conley.** At a gala in Veldine Arena by stars of stage and screen the evening before the musical contingent included **Lily Pons, Eleanor Steber, Allan Jones, Jan Peerce, Fred Waring, Guy Lombardo,** the N. Y. City Ballet and others. . . . At the Inaugural Ball (there were two), **James Van Alen,** Republican National Committeeman from Rhode Island, sang a song of greeting for which he wrote both words and music, Good Evening, Mr. President, played by **Emil Coleman's** Orchestra. . . .

The National Symphony, under **Howard Mitchell,** gave an Inauguration concert at which the soloists were **Jeanette MacDonald, James Melton, Yehudi Menuhin** and during which **Walter Pidgeon** was narrator, in Constitution Hall. . . . **Meyer Davis,** who conducted his band for dancing at one inaugural ball, wrote a special song in honor of the new Executive. **Paul Lavalle** penned a **"Dwight D. Eisenhower** March," premiered on Jan. 19 by the Cities Service Band of America on the NBC network under his baton. . . .

Gottfried von Einem, Austrian modern composer, is visiting this country as a guest of the U. S. State Department; his opera, The Trial, based on **Kafka's** novel, is scheduled to have its premiere at the Salzburg Festival next summer. . . .

Flor Peeters, organist, has been named director of the Royal Flemish Conservatory in Antwerp, as successor to **Lodewijk de Vocht.** . . . UNESCO will hold a Congress for Music in Brussels from June 29 to July 9 next, the members of the committee including **Vanett Lawler** and **Dr. Charles Seeger** of the U. S. . . . The International Queen Elisabeth Musical Concours in Belgium in 1953 will consist of a composition contest, for orchestral scores lasting from 15 to 20 minutes, and with a first prize of 150,000 Belgian francs; scores must be sent under a nom de plume with name in accompanying envelope before June 1 to **Marcel Cuvelier,** Palace des Beaux-Arts, 11 Rue Baron Horta, Brussels. . . . The Punch Opera in N. Y. is planning a nine weeks' summer season, and its conductor, **Rex Wilder,** is now in Europe looking for novelties, it announces. . . . **Eugene Ormandy** vacationed at Veradero Beach, Cuba, at the time when he was conducting concerts with the Havana Philharmonic, Jan. 11. . . .

Mary Bran, Los Angeles impresario, is pluckily continuing to direct her managerial activities this winter despite serious injury to her legs suffered in an elevator accident. . . .

Lev Shorr, San Francisco pianist, is recovering from successful surgery to an eye and had to postpone his sonata recitals with **Frances Wiener,** violinist, to a later date. . . . **Marie Dickoré,** for many years the Cincinnati correspondent for Musical Courier, has been elected to the local chapter of the American League of Pen Women. . . .

Richard Rodgers, who is a graduate of Columbia University, has been named a trustee of its associate college, Barnard. . . . **Patrice Munsel** has cancelled her remaining appearances at the "Met" this season because of the expected birth of her first child. . . . The Pittsburgh Symphony, conducted by **Vladimir Bakaleinikoff,** gave the premiere of the First Symphony by **Dr. Weldon Hart,** director of the School of Music at West Virginia University. . . .

Annual **Stephen Foster** Day was widely marked on Jan. 13. ASCAP President **Otto H. Harbach** delivered an address at Foster Memorial Park, Fla., on Jan. 11. There was unveiling of a bust by **Walter Hancock** at the Library of Congress on Jan. 12, by a niece of the composer, **Mrs. Evelyn Foster Morneweck,** and an address by **John Tasker Howard** of ASCAP. The memorial was a gift to the nation by **Stephen Wigmore** of Washington, and was officially accepted by Congress. **Rose Bampton** was the soloist and the U. S. Marine Band-Orchestra under **Lt. Col. W. E. Santelmann** played. . . . **W. H. Auden,** librettist of **Stravinsky's** The Rake's Progress, is being heard in a lecture-recital on the work at Town Hall, afternoon of Jan. 28, under auspices of the "Met" Opera Guild. . . . **Herva Nelli** has been signed by the "Met" and made her debut as Aida on the afternoon of Jan. 23 at a students' matinee.

George Balanchine married **Tanaquil LeClercq,** dancer, in Bayville, L. I., on New Year's Eve. . . . Mayor **Alex Clark** of Indianapolis arranged a Municipal Concert at the Murat Theatre, Jan. 25, in honor of Helsinki, Finland, featuring the Indianapolis Symphony under **Dr. Fabien Sevitzky.** The program was transcribed through cooperation of the AFM, and transcriptions will be flown to Finland and broadcast there over Station Yleisradio. . . .

Robert Stolz conducted the first performance of his operetta Venus in Silk at the Royal Flemish Opera, Anthwerp. . . .

Laszlo Halasz, new Executive Director for Remington Records, has engaged as executive assistant **Jessica Colfer,** formerly of Columbia Artists Mgt. and the City Center staff; and for publicity the firm of Bennett & Pleasant. . . . **Jorge M. White,** Buenos Aires critic, is marking his 20th year of association as representative for the Musical Courier in that city. . . .

A hurdy-gurdy played by **Joseph De Angelis,** personnel manager of the N. Y. Philharmonic-Symphony, was used in the **Haydn** Concerto for this instrument and orchestra at the Young People's Symphony concert under **Igor Buketoff** on Jan. 17. . . .

The first opera festival in Kansas City, Mo., will mark the 20th anniversary of the Philharmonic Orchestra there, under **Hans Schwieger,** music director; dates are March 12 and 14, La Boheme; "Cav" and "Pag," March 19 and 21, in English; noted soloists and the Philharmonic Chorus of 100 will assist. . . .

Kirsten Flagstad will sing the role of Dido in **Purcell's** opera in 27 performances at London's Royal Exchange, staged by **Bernard Miles,** during the Coronation season. . . . **Warwick Braithwaite,** British conductor born in New Zealand, engaged to conduct the National Orchestra of that country during 1953, left for New York on Jan. 15 and will be heard in six broadcast talks on music here. . . . The Chattanooga Symphony, under **Joseph Hawthorne,** gave the premiere of a new score by **Richard Willis** at its hundredth concert on Jan. 19; budget has been raised from $6,000 to $30,000 in years since 1949, and it is presenting nine free concerts for children in 5,000-seat Memorial Auditorium, sponsored by the Chattanooga Times and Miller Brothers department store. . . .

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NEW PUBLICATIONS

Hindemith on Bach

Johann Sebastian Bach, by Paul Hindemith (Yale University Press, 44 pp., $2) reissues in printed form a lecture the famous composer gave on the occasion of Bach's 200th birthday in Germany. Its importance and richness of informative content are in reverse ratio to the number of pages. In this essay a creative musician who is also one of the most informed and most enlightened musicologists reconstructs in brief compass—but with every word counting—the personality and musical importance of one of the immortals of music. Himself one of the outstanding creators of contemporary music, Hindemith describes with a clarity given only to the creative visionary the life of Bach, his achievements and importance. It is not a book for one who wants to find data and details; rather, a portrait by an artist who, in a different time and under varied circumstances, aims to achieve the same goal of perfection as Bach did. A most important contribution to the Bach literature. H. W. L.

Concerning Diatonic Modes

The Diatonic Modes in Modern Music, by John Vincent (Mills Music, Inc., by arrangement with the University of California Press, 297 pp., $12).

An enormous amount of scholarship and research has gone into this study of modal usage during the past hundred years. The author, who is Chairman of the Music Department at the University of California, presents the theory that there are eight harmonic modes in present-day practice—the familiar major and minor together with the Lydian, Mixolydian, Dorian, Aeolian, Phrygian and Locrian. These modes may, and often do, work as a team, so to speak, with interchangeability on a common keynote possible without abandoning tonality. While modulation is simplified, there is no significant departure from the familiar V-I structure, the fifth tone of each mode remaining the dominant.

This is a fascinating book, if some of Professor Vincent's conclusions may be open to question. Particularly useful are the hundreds of clearly-printed illustrations of modal and pseudo-modal practice drawn from many composers. Of great value is the historical section tracing the modes from 1600 A.D., when major-minor tonality "abolished" them, to their copious reintroduction into music of the later 19th and present century. It is rightfully claimed that the book will be valuable for composers, musicologists, theorists and students. No brief review can do full justice to this work's painstaking and detailed findings. At very least it is an authoritative addition to a little-explored branch of study, and it may very well be possible that the work does explain modern harmonic practice less tortuously than do other treatises on 20th century harmony.

J. W.

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Popular Book on Instruments

From These Comes Music, Instruments of the Band and Orchestra, by Hope Stoddard, is a popular treatment of the various components of the ensemble, including some—such as pipe organ, harpsichord, bagpipe, accordion, carillon—not usually associated with the field. (Thomas Y. Crowell Co., N. Y., 256 pp.). The book contains what the publishers term a "friendly discussion" of the various instrumental families, with illustrations by Ava Morgan. Each chapter is preceded by a jingle which makes an appeal to younger readers. The type is large, and the text as a whole seasons its message with some cheery anecdotes of composers and prominent orchestral players. The writer uses a pithy style, as when she remarks that "the oboe player has to husband his breath as though he were in a mine cave-in."

Handbook of Concertos

The Concerto, a volume of essays edited by the late Ralph Hill, is published as a limp-cover pocket book by Pelican Press, Ltd., of Harmondsworth, Middlesex, England, for 3s., 6d. It contains analyses with musical quotations of the chief piano, violin and cello concertos in the present-day repertoire. The excellent contributors and their subjects are: The Concerto and its Development, J. Raymond Tobin; Bach, Frank Howes; Haydn and Mozart, A. Hyatt King; Beethoven, Scott Goddard; The Virtuoso Violin Concerto, Hubert Foss; Mendelssohn, John Waterhouse; Chopin, George Dannatt; Schumann, Joan Chissell; Liszt, Dennis Stevens; Brahms, Hubert Foss; Saint-Saens, Martin Cooper; Tchaikovsky, and Sibelius, Julian Herbage; Dvorak, Lionel Salter; Grieg, John Horton; Elgar, Herbert Byard; Delius, Arthur Hutchings; Busoni, Dennis Stevens; Rachmaninoff and Medtner, John Culshaw; Ravel, Edward Lockspeiser; Ernest Bloch, Ernest Chapman; Bartok and Berg, Mosco Carner; Szymanowski, Alec Robertson; Prokofieff, Alan Frank; Walton, Scott Goddard; Some English Concertos, William Mann; Variation Forms, John Horton.

Play: Magic Flute, by Mozart, $3. Mozart's opera is here tastefully and affectionately converted to a song-play by Berta Elsmith. In 3 acts with epilogue, lasting either 2 hours or 1 hour, depending on cuts, and with the accompaniment reduced for piano, this is a fine adaptation of the masterpiece and allows students the joy of such music when the original is beyond their means. G. C. Birchard & Co., Boston.

Songs: The Stranger and Here I am King are songs by Philip James, to texts by Brychan B. Powell. The first tells of the cheering effects of the voice of a singer who merely passed by, as reflected in a troubled soul. The style is richly chromatic and with a quiet ending. Here I am King is a vivid panegyric to Nature which describes an inspiring outdoor scene, the concluding words being those of the title, sustained and triumphant. The ranges are, respectively, E to G, and E flat to G. Leeds Music Corp., N. Y., both 75c in the U. S.

Trumpet and Piano: Mexican Hat Dance, Jarabe Tapatio, arr. by Rafael Mendez. This is a familiar dance number arranged effectively for trumpet. For virtuoso players. Carl Fischer, Inc. Also in this series are Heire Kati, Jota Mendez, and Samba Gltana. $1 each.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. New York Philharmonic-Symphony, Golschmann conducting, Vera Franceschi, pianist, soloist, CH, A; Berna Berger, soprano, TH, A; New Friends of Music (New Music String Quartet), TH, 5:30 p.m.; Louis Galve, pianist, TH, E.

Feb. 2. Rufus Smith, bass-baritone, TH, E.

Feb. 3. Philadelphia Orchestra, CH, E; Virginia Reinecke, pianist, TH, E; concert of contemporary music of the Netherlands, CRH, E.

Feb. 4. Alexander Brailowsky, pianist, CH, E; Marjorie Fulton, violinist, TH, E.

Feb. 5, New York Philharmonic-Symphony, Efrem Kurtz conducting, Myra Hess, pianist, soloist, CH, E; Bronislaw Gimpel, violinist, TH, E.

Feb. 6. New York Philharmonic-Symphony, Efrem Kurtz conducting, Myra Hess, pianist, soloist, CH, A; Paul Loyonnet, pianist, CH, E; Gertrude Prinzi, soprano, and Audrey Kooper, pianist (Debut Award Concert, New York Madrigal Society), TH, 5:30 p.m.; Caroline Norwood and Eleanor Hancock, piano duo, TH, E.

Feb. 7. Concordia Choir, CH, E; A Cappella Choir of Temple University, TH, E; Herta Luse, soprano, CRH, E.

Feb. 8. New York Philharmonic-Symphony, Efrem Kurtz, conductor, Myra Hess, pianist, CH, A; Erna Berger, soprano, TH, A; New Friends of Music (American Chamber Opera Society), TH, 5:30 p.m.; Marie Broadmeyer, contralto, TH, E; Irvin Juslin, pianist, CRH, A.

Feb. 9. Little Orchestra Society (Lawrence Davidson, bass, Paul Knowles, tenor, Dolores Mari, soprano), TH, E.

Feb. 10. Cleveland Orchestra, CH, E; Ruth Dryden, pianist, TH, E; Concert Choir, Margaret Hillis, conductor, Choral Concert Clinic, CFCH, E.

Feb. 11. Boston Symphony, CH, E; Inez Carrillo, pianist, TH, E.

Feb. 12. New York Philharmonic-Symphony, Bruno Walter conducting, CH, E; the Concert Choir with chamber orchestra, TH, E.

Feb. 13. New York Philharmonic-Symphony, Bruno Walter conducting, CH, A.

Feb. 14. New York Philharmonic-Symphony Children's Concert, Igor Buketoff conducting, CH, M; Boston Symphony, CH, E; New York Philharmonic-Symphony (benefit), Alec Sherman conducting, Gina Bachauer, pianist, and Nicolai Moscona, basso, soloists; CH, E; Jan Gorbath, pianist, TH, A; Aeolian Trio, CRH, E.

DOWN PUBLISHERS' ROW

The new Martinu Concerto for Viola and Orchestra will have its first performance by Jascha Veissi with the Cleveland Orchestra under George Szell's direction on Feb. 19 and 21. . . .

The first concert by the Composers' Committee for Israeli and American-Jewish Music, founded by A. W. Binder, music director of the 92nd St. YM and YWHA in New York, will be given on Sunday evening, Feb. 8, at Kaufmann Auditorium there. The works to be performed are by Ben-Haim, Salomon, Samburski, Tal, Edel and Alexander, all of Israel, and Rathaus, Chajes, Freed, Schalit, Binder and Weinberg, representing the American section. . . .

The 1952-1953 Young Composers Contest of the National Federation of Music Clubs is offering $500 in prizes for works in the following classifications: a combination of three to nine orchestral instruments, and a combination of 10 to 30 orchestral instruments, of which in each case the piano may be one. In both of these classifications the awards are $150 for first prize and $100 for second prize. The competition is open to contestants between 16 and 25 years of age. Closing date for entries is March 25, 1953. An additional award of a scholarship at the Indian Hill summer music school at Stockbridge, Mass., valued at $600 and named in honor of Charles Ives, is offered in connection with the contest. For this, however, only contestants between 16 and 18 years of age may compete. The judges are Alvin Etler of Smith College faculty, Ross Lee Finney of the University of Michigan, and John Verrall of the University of Washington. Official entry blanks are obtainable from Halsey Stevens at the University of Southern California, Los Angeles 7, the National Chairman of these events, or from Mrs. Floride S. Cox, 207 River Street, Belton, South Carolina, the Federation's National Student Adviser.

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BERNICE FROST SAYS...

THE "NEW" MUSIC

"How can I understand this new music, and should I teach it?" This matter—the basis of many questions—apparently is troubling many serious teachers. It seems founded upon the fact that virtually all the modern music sounds dissonant. Now, just what is dissonance? It might be defined as "that which does not sound consonant." But what seems harsh and unpleasant to one may sound completely pleasing to another. It is all a matter of comparisons, and these find their foundation in knowledge.

The question of whether to teach modern music can be answered from another point of view—that of one's responsibility to the young students. One should do so, by all means. Every teacher should feel it her duty to know that each pupil is introduced to several modern compositions every season.

Instructors who, in this matter, feel hesitant and doubting will find the path to modern harmonies pleasant and truly exciting if they approach them with, and through, their intermediate-level pupils in the early stage of so-called Grade Two. This easier teaching level abounds in useful, interesting and beautiful modern music. Because it is pianistically easier, it is less dissonant; and the teacher, along with the pupil, will easily understand the new idioms, find them acceptable (though perhaps filled with technical difficulties) and within the grade level.

Some Benefits of Studying New Music

That we should make use of these delightful modern solos for our own development and that of our pupils is one reason for using these numbers. But another, so often lost in considering only the personal viewpoint, is because of the effort taken by the serious composer of today to write music in the easier levels. It is often not an attractive task. How much better to write a string quartet or symphony, both bringing greater inner satisfaction and probably renown! (The columnist is not speaking of educational writers—a group to which she herself belongs—but of the serious composers striving to bring into the musical world of this century new and inspired compositions.)

To those teachers in doubt, we again say, "Begin with easier compositions and learn to understand and thus enjoy any and all of the newer complex works." The problem discussed in the following letter would not have presented itself if teacher and pupil—and listeners—had begun with easier modern music.

Modern Sonatas

With three advanced students I have been using, during the past few years, several of the so-called modern sonatas by Prokofieff, Hindemith, etc. It has been a struggle to teach them as the students did not enjoy them, the listeners at the recital were perplexed in listening to them, and I truthfully did not relish them. I am sure that I did not understand them and because of this did not teach them well. Should I continue to use this type of music under these circumstances? S. W., ILL.

That you sincerely feel the need of teaching the newer music is most commendable. Your frankness as to your own reaction is also stimulating. By all means, continue to teach the newer compositions but select numbers available in good recordings and spend much time listening to them yourself. The more you hear these works, the more you will begin to understand and like them. Attend every concert of modern music you can, urging your advanced pupils also to be present.

Rhythmic Coordination Lacking

What does one do with a pupil who can play scales, hands alone, but not together? The hands are weak, but this pupil can play easy pieces, hands together? A. A., MICH.

The pupil may be lacking in confidence, may be mentally lazy or weak in rhythmic coordination. In the latter case, give the pupil easy solos with quarter notes in each hand, the hands playing together. Have the right hand play a one-octave scale up from middle C; then the left hand down one octave from middle C, followed by the right hand playing down from treble clef third space C and left hand up from bass clef second space C. Next try hands together in contrary movement for one octave. This may be followed by a four-octave scale divided between hands, beginning with the left hand, each hand playing seven notes, the left hand playing the last note. Working on slow one- and two-octave scales in contrary motion should bring about assurance and ease.

Dancing School Accompanying

A freshman college student majoring in music who must earn his way through college has been offered a position as pianist in a well-established dancing studio. The hours are long and exacting, but the remuneration is steady and rather good. Would you advise that she accept this work, or will it be harmful to her own practice—that is, will the four hours' daily work dull her ears, tire her physically and induce careless habits? D. T., OHIO

It is difficult to answer the above question, without knowing more about the student's musical ability, concentration powers, physical makeup and general temperament. The actual playing for dancing classes could be musically helpful in developing a good sense of rhythm, tempi, accentuation, style accuracy, etc. How long this beneficial effect, would be maintained, and how soon the routine would in time affect the musical attitude, could only be known by trying it out.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano Ensemble

THREE VARIATIONS ON MARY HAD A LITTLE LAMB, by Edward Ballantine, $1.25. This nursery tune is treated in the styles of Brahms, J. Strauss and Sousa in the variations, with humorous and amusing effect, in this selection for 2 pianos. The mannerisms of each composer are clearly apparent in this novelty. For advanced grade 5. WHEN THE LEAVES TURN RED, by Ernest H. Adams, 75c. This romantic piece for 2 pianos has a sweet, singing melody which rises in intensity and color. Rippling accompaniment figures describe the autumnal hues in this little tone-painting. Grade 5. PYGMY PARADE, by Adams, 75c. This may be played as piano solo, or for 2 pianos, yet the 2nd piano part is not insignificant. There is rhythmic ingenuity in this march and much character to the tunes—a good piece here. Grade 4. The Arthur P. Schmidt Co., Boston.

For Piano

TWO GYPSY THEMES, arr. by Nicolas Merkel, 50c. These are the hardy tunes titled Two Guitars and Dark Eyes, which apparently make amusing fare for all learners. Arranged without elaboration for grade 2. POCKET CONCERTO, JAZZ POLKA, etc., by Stanford King, 30c each. Herewith 7 more titles of a series of pieces in the popular modern manner, cleverly contrived and in delightful taste. The grade 3-4 pupil can develop technique and work out rhythmic problems in the idiom of the day. Carl Fischer, Inc., N. Y.

For Cello

ALBORADO DEL GRACIOSO, by Ravel, transcribed by Mario Castelnuovo-Tedesco, $2. The original piece for piano does not lose its character when rewritten for cello, which offers a virtuoso's holiday of fast scale passages, rhythmic pizzicati, and deep-throated recitative. Very difficult. Carl Fischer, Inc., N. Y.

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Up and Down the Guild Keyboard

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By Grace White

Raissa Tselentis, for many years in New York, has for the past two seasons been teaching in Washington and is making it her permanent home. She has launched a series of thirteen weekly evening broadcasts on WGMS titled "Landmarks in Keyboard Music," sponsored by a perfume-importing firm. Paul Hume, Washington critic, selected the series for special mention.

Ethel Glenn Hier, long a member of the Guild, inaugurated Composers' Concerts modestly in New York several years ago, and her idea is now sweeping the country, with such series in many of the large cities. May Etts and Rose Raymond, both charter members of the Guild, have had many pupils in these recitals, the programs of which are made up entirely of living American composers. Some of the programs are broadcast on WEVD.

Leo Podolsky appearing in his 1953 series of Piano Clinics in Chicago, Detroit, California and Texas, with an extra three-day session in Boston in January, apparently is flying buoyantly from point to point with more ease than most commuters maintain in arriving daily from the suburbs.

Educator Relaxes in Florida

Word from Bernice Frost shows that she can relax and enjoy life as well as lecture and write for teachers. Dr. Frost is enthusiastic about Florida this winter, having escaped the bad weather and transportation strikes that have plagued the New Yorker.

Accompanying Exine Anderson, soprano, Henri Arcand, pianist, and John May, flutist, presented Paul Hindemith's Das Marienleben at the Congress Hotel in Portland, Ore. On Feb. 12 Mr. Arcand, Roman Dukson, John Baldwin, Jacqueline Anderson and John May will give a program of contemporary chamber music at the Woman's Club Building in Portland.

Patricia Gestram presented Margaret Wagner in a piano recital sponsored by the San Bernardino County (California) Humane Society.

Howard Weiss, pupil of Adi Bernard, is giving a recital at Kaufmann Auditorium, New York, the evening of Feb. 18, on the Members' Series. He was a Guild artist cash-prize-winner in 1951.

Texas Composers, Attention!

Texas composers over 20 years of age may be interested in writing to Texas Technological College, Department of Music, Lubbock, Tex., concerning the possibilities of performance of some of their works in May, when such a series is to be presented there.

Frances Clark will conduct a Piano Workshop at the DeCamp-Dormagen Conservatory, Hammond, Ind., on Feb. 23 and 24.

Cecily Lambert played her compositions in a program for the New Jersey Music Education Association on Jan. 8.

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Guild:

On Jan. 4 the J. R. Reed Music Company, Austin, Tex., published a 3-column, 18-inch advertisement in the Austin American-Statesman, in which there was inserted a 2-column, 5-inch picture of the piano class of Miriam Gordon Landrum, with the names of each of her 35 or more pupils, under a banner headline: "INTRODUCING PIANO HOBBYISTS OF AMERICA — Residing in Austin, Texas, and Vicinity." The accompanying story told about the National Guild of Piano Teachers' Piano-Hobbyists ideas and mentioned the International Piano Recording Festival and the National Piano Playing Auditions, announcing that each Sunday during 1953 the J. R. Reed Music Company would feature a group picture of an Austin piano teacher with the names of his students as Piano Hobbyists cooperating with the Guild. The only cost to the teacher is for the picture and cut. To date (this was written five days after the initial advertisement appeared) piano teachers of this area have sent photos to carry the plan through the month of April. Chairmen from coast to coast will be asked to seek the cooperation of piano dealers everywhere, thus carrying out the most far-reaching plan imaginable as a national campaign featuring the Guild's Piano Hobbyists of the World.

Florence Fender Binkley has completed Books 2, 3, and 4 of the Binkley-Allison Social Music Course and the manuscripts are in the hands of the printers, Clayton F. Summy Company, Chicago.

Enrollments of pupils of Guild Members in the 1953 National Piano Playing Auditions began Jan. 1. Those who come in early will receive the time they request for their Auditions.

An increase of 34% in the number of recordings being submitted in the 1953 International Piano Recording Festival has been registered to date.

March 1 is the deadline for submitting your pupils' and your own compositions in the 1953 Composition Test.

Mrs. Allison and I wish publicly to thank each and every Guild Member for the hundreds of beautiful Christmas and New Year cards, many with personal notes of greeting, which you were good enough to send us. Every kind thought is reciprocated a hundredfold. May the spirit of Christmas dwell within each of us all the hours of the New Year.

Yours faithfully,

IRL ALLISON.

Kinley Fellowship Open

The Kate Neal Kinley Memorial Fellowship is being offered for the 22nd time in 1953-4, awarding $1,000 for expenses of advanced study in America or abroad to unusually promising students under 24 years of age on June 1 next, in all branches of music or the fine arts. Applications should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana, Ill., before May 10, 1953.

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N. Y. College of Music Modern Series

The New York College of Music is presenting artist faculty members and artist students in two programs of contemporary music, representing 25 American composers, in connection with the 14th annual WNYC American Music Festival, the first, Feb. 16, from Carl Fischer Hall, the second, Feb. 22, in the concert hall of the Museum of the City of New York. In Carl Fischer Hall, madrigal and choral groups under the leadership of Erich Katz and Fredric Kurzweil will offer music by Henry Cowell, Douglas Moore, Virgil Thomson, Paul Hindemith, Erich Katz, Anthony Donato, Vincent Persichetti, Philip James, Marion Bauer, Aaron Copland, Donald Tweedy (premiere of his sonata, played by Maurice Eisenberg, cello, and Adele Marcus, piano), Alan Hovhaness (first performance of MS. suite "Lalezar," with Felice Takakjian, piano), Arved Kurtz (premiere of Sonata for flute alone, with Paige Brook, flute), Marion Bauer (New York premiere of choral number Death Spreads its Gentle Wings), Samuel Barber, Charles Griffes, Richard Hageman (songs sung by Anne Roselle).

Feb. 22 includes the first performance of MS. piano sketches by Heinz Hammerman, 24-year-old composer-pianist; Walter Piston's trio for piano, violin, cello, performed by Marie Hanley, Yolande Wynn, Uzi Wiesel; songs by Paul Nordoff, John Alden Carpenter, Elinor Warren, Robert Terry, sung by Bettyann Papcun; pieces for piano by Griffes and MacDowell, which Una Hadley, pianist, artist student and faculty member, will perform; and songs for bass by Aaron Copland and Ernst Bacon with which Emanuel Martin, bass, will conclude the program.

WARD LEWIS, appointed acting director of the Cleveland Institute of Music by the board of directors, following the death on Dec. 29 of Beryl Rubinstein, director. Other appointments are: Dr. Clement Miller, acting dean of the faculty; Mrs. Elsa Rubinstein, member of the board of trustees; Arthur Loesser, pianist and critic, acting dean of the piano department. Announcements were made by Frank E. Taplin, president of the board.

The second semester begins Feb. 2, with admission to all credit courses in opera, chamber music, pedagogy and interpretation, and individual instruction in all branches of music. Special opera department auditions were held on Jan. 28.

Yale Student Recitals

NEW HAVEN, CONN. — Thirty-five concerts and degree recitals by students of Yale University's School of Music will lead up to the annual June Commencement Concert on June 3 in Woolsey Hall. Students must be presented in a recital before they can receive a music degree at Yale. Scheduled for this term are 12 piano recitals, six organ recitals, three recitals each of violin and cello, and appearances by instrumentalists of French horn (two), clarinet (two), viola (one) and oboe (one). There will be two voice recitals. In addition, there are three concerts by the University Orchestra, Jan. 14, Feb. 27 and April 30.

Phila. Conservatory Events

PHILADELPHIA.—The first faculty concert of the season of the Philadelphia Conservatory of Music, Maria Ezerman Drake, director, was held on Jan. 29 at the New Century Club. Those appearing were Edward Steuermann, piano; Allison R. Drake, piano, and Boris Koutzen, violin. Enzo Serafini-Lupo, director of opera at the conservatory, has revived the rarely performed Coffee Cantata by J. S. Bach with the Conservatory Opera Group. A performance on Jan. 21 was commissioned by the Octave Club of Norristown, and an earlier performance was given at Upper Darby High School on Jan. 14. The students sang in English, following the Charles Sanford Terry edition of the libretto which entitles the work Coffee and Cupid. The cast included William Lessig, Marie Rotunno, Wayne Conaway and Roy Burrell. William Young was accompanist and Roy Burrell, stage manager.

Pupils of Allison R. Drake, dean, gave a two-piano recital, and the Fellowship of the Conservatory held the annual Christmas concert and party, when the Vocal Ensemble sang five songs by di Lasso, Morley, Gibbons and Purcell, with Carolyn V. Diller directing.

Private William Bell, now serving in the U. S. forces in Germany, has written the score for Army Daze, a show for military personnel in the Frankfort area. Pvt. Bell left the conservatory after his third year to join the Fourth Division Band of the Seventh Army. He belongs to the "Polka Dots," a quintet which won third place in the Fourth Infantry's show commemorating the 35th anniversary of the division. He plans to return to the conservatory after his military service.

Mannes School Gives Concerts

A chamber music recital will be given at the Mannes Music School on Feb. 5, and on Feb. 13 there will be a recital by Martial Singher, baritone, for the benefit of the Library Fund. Carl Bamberger conducted the Mannes Orchestra in a young people's concert on Jan. 24, with Lois Ann Nerges, soloist, and another January event was the student recital (pianists, strings and woodwinds) on Jan. 26.

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VINCENT and DOROTHEA PERSICHETTI played Dr. Persichetti's new Concerto for Piano, four hands, at the Pittsburgh International Contemporary Music Festival. A solo work for cello by the same composer will be performed by Elsa Hilger in Town Hall in May; it was commissioned by the Olga Samaroff Foundation. The Persichettis are faculty members of the Philadelphia Conservatory of Music, where he heads the composition department.

Hindemith for Peabody Fete

BALTIMORE.—A concert conducted by Paul Hindemith and consisting entirely of his works will be a feature of the three-day festival which will celebrate the 85th anniversary of the Peabody Conservatory of Music (Reginald Steward, director) on Feb. 12, 13 and 15. The Hindemith concert is scheduled for the last day, and will be open to the public. Feb. 12 will be Founder's Day for the institute given to this city by George Peabody in 1868. Both the preparatory and advanced department will hold open house on Feb. 13, and in the evening there will be an anniversary concert in the recital hall. Another concert on Feb. 14 at North Hall will include original compositions by Peabody alumni, with an anniversary dinner following. The concerts of Feb. 13 and 14 are also open to the public.

A new appointment to the faculty of the conservatory is George Bolek, teacher of voice, who assumes his duties at the beginning of the second term this month.

Activities of Grace Hofheimer

Grace Hofheimer is engaged in the preparation of many students for various fields in piano music. This year her roster of pupils includes pianists from many parts of the country. One of the most active is Gertrude Brodeur Splane, teacher from Worcester, Mass. Mrs. Splane has had preparatory courses at Worcester Teachers College, Columbia University and Juilliard School of Music. She has been a charter member in the local chapter of the National Guild of Piano Teachers, entering some 50 students each year in the Guild examinations. She is also accompanist for the glee club of the Professional and Business Women's Club of Worcester. Mrs. Splane became so much interested in Miss Hofheimer's Course for Piano Teachers that she gave up her activities in Worcester for private study of that course last summer. She has again become interested in practising and developing her own playing. She comes to New York monthly for three lessons, as she has become interested again in practising and developing her own playing.

Rovinsky in Radio Programs

Anton Rovinsky was heard in a half-hour broadcast over WNYC on Jan. 18 in the Keyboard Master Series. The pianist began his program with his own free setting of the motet Adoramus Te of Palestrina and further featured such works as a Sonata by Ph. Em. Bach and the Italian Concerto of J. S. Bach, and as a finale the Fete Dieu of Seville of Albeniz.

On Feb. 13 (1:00 to 1:30 p.m., WNYC), as part of the Festival of American Music, Mr. Rovinsky will deliver a half-hour broadcast of his own compositions and those of Tibor Serly, who completed the last major works of Bela Bartok. Piano works of both composers will be featured, as well as some vocal and violin numbers. Mr. Rovinsky will perform all of the piano works on this program.

Fourth Leschetizky Contest

The Leschetizky Association of America announces its fourth student-artist contest, to be held on May 1, 1953, for pianists of mature talent who have studied with pupils of Leschetizky who are also members of the association. Contestants must be native-born or naturalized citizens of the United States and Canada who have neither given a public recital in New York, nor toured any country as concert pianists. There will be a small cash award, plus a solo recital in a New York concert hall. The committee will provide housing and practice facilities for the winner for the three days previous to and including the day of the debut. Other expenses will be the responsibility of the winner.

For further particulars, address Chairman, Contest Committee, Carol Robinson, 405 East 54th Street, New York 22, N. Y.

Boston U. Seminary Singers Tour

The Boston University Seminary Singers, composed of 50 school of theology students, are on their 26th annual concert tour including performances in 20 cities from New Jersey to Florida, returning home Feb. 6. This group, organized in 1927 by its present director, Dr. James R. Houghton, has traveled from coast to coast many times in the past quarter-century.

Northwestern University Operas

The Opera Workshop of Northwestern University is presenting three operas—Albert Herring by Benjamin Britten, Jan. 30, and March 12, the double bill of The Prodigal Son (Debussy) and The Jumping Frog of Calaveras County (Lukas Foss). Ruth Heizer is director of the workshop. All three operas will be given in English by student soloists, chorus and the University Symphony Orchestra. Eugene Dressler is choral director and coach, Edward Crowley, stage director ,and Herman Felber, conductor.

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PASSED AWAY

ANDRES DE SEGUROLA, 79, former operatic basso and more recently a film actor and singing teacher in California, died in Barcelona, Spain, on Jan. 22. Segurola was born in Valencia and traced his ancestry to an old Spanish noble family. He studied law at Madrid University and practised it for a year at Barcelona, then took up the study of singing. He made his American debut with the Metropolitan Opera in the 1901-2 season as the King in Aida. Under the Gatti-Casazza regime in the 1909-10 season he returned and remained until 1920. Among the roles in which he was heard were Alvise, Colline, Count des Grieux in Massenet's Manon, Sparafucile, Don Basilio in The Barber, Mephistopheles in Faust, Ramfis, Spalanzani in Tales of Hoffmann, Varlaam in Boris Godounoff, Didier in Herbert's Madeleine, Fouché in Madame Sans-Gene, Zuniga in Carmen and many other parts. He was an accomplished actor and associated with many of the great singers of other days, including Caruso, who once sang the Coat Song in Boheme while Segurola, who had become hoarse, contributed the gestures, during a Philadelphia performance of the "Met" in 1915. After retiring from opera, he managed a series of morning musicales in New York for a time, then took up residence in Beverly Hills for 20 years. His acting talents were employed in numerous film roles, and he taught singers including Deanna Durbin, for whom he was long under contract to Universal as coach. He had been living in Barcelona for the last 18 months.

Surviving are his widow, who was with him in Spain, and a stepdaughter, Mrs. Allen B. Davies of Beverly Hills.

BOGUMIL SYKORA, 63, cellist and composer, died in a New York hospital on Jan. 19. He was born in Glinsk, Russia, studied at the Imperial Music Academy in Kieff with Mulert and then with Klengel at the Leipzig Conservatory, making his debut in the latter city in 1911. After tours of Germany, Austria and Russia, he was heard in his New York debut in 1916. Mr. Sykora had also toured the Far East and composed works for piano and cello. He is survived by his widow, the former Wynifred Cribier, pianist, and by two children.

HEINRICH KNOTE, 82, noted Wagnerian tenor, died at Garmisch-Partenkirchen, Germany, on Jan. 12. He was born in Munich, studied with Kirschner there, and was a member of the Opera in that city, 1892 to 1914. He was also heard in Berlin and Hamburg, at Bayreuth and Covent Garden in London. His appearances with the Metropolitan Opera included the seasons 1904 to 1906, and again in 1907-8. Knote was regarded in his day as one of the finest Wagnerian tenors, especially praised for his Walther in Meistersinger. He was heard with the Charlottenburg Opera in Berlin and after 1924 appeared again in Munich. His "Met" roles also included Tannhaeuser, Lohengrin, Tristan, Assad in Goldmark's Queen of Sheba, Siegfried in Goetterdaemmerung, Manrico, and Erik in Flying Dutchman.

FREDERICK W. SCHLIEDER, 79, organist, composer and teacher, died in Doctors Hospital, New York, on Jan. 13 after a long illness. Dr. Schlieder was born in Foreston, Ill., studied with Parker, Berwald, Goetschius, William C. Carl, and Guilmant. He received a doctorate in music from Syracuse University and later studied in Paris and taught there. He was formerly director of music at Centenary Collegiate Institute; organist of the Collegiate Church of St. Nicholas, New York, and the First M. E. Church, Montclair, N. J.; and had taught improvisation at Union Theological Seminary and musical theory at Trenton Conservatory. In addition to a number of songs and other compositions, he was the author of Lyric Composition through Improvisation, Creative Harmony, Creative Music Education, Fundamentals of Music, and Beyond the Tonal Horizon. He was a fellow and former president of the AGO, and former president of the N. Y. State Music Teachers Association. His widow, the former Mabel Price, a daughter, and three brothers survive.

MRS. REGINALD DE KOVEN, 92, widow of the American composer, died at Northeast Harbor, Me., on Jan. 12. Mrs. de Koven, the daughter of Charles B. Farwell, United States Senator from Illinois from 1887 to 1891, was the author of novels and other works, including A Musician and His Wife. For many years the De Koven home in New York was the scene of musicales at which noted artists appeared and many of her husband's works were first performed. Two grandsons and six great-grandchildren survive.

FRANK GRASSO, 58, musical director of Radio Station WFLA, Tampa, Fla., collapsed and died while conducting the Tampa Symphonette Orchestra in Schubert's "Unfinished" Symphony on Jan. 11. A native of Naples, he had played as a flutist in Victor Herbert's Orchestra and had appeared as a baritone singer with the Creatore Band and Opera Company.

AUGUSTUS BRIDLE, 83, music and dramatic critic of the Toronto Daily Star for many years, died in that city on Dec. 21 of injuries received in a traffic accident. He had also served as editor of Musical Canada and The Canadian Courier, and organized series of concerts. His widow, a daughter and two sons survive.

HENRI EXPERT, 89, French musical scholar, passed away recently at Touretes in the Alpes Maritimes. He was particularly known for his studies of the 15th and 16th century music of France, including Jannequin, Le Jeune, Mauduit and others, whose works he transcribed and edited. He was Librarian of the Paris Conservatoire after 1909 and published many works on music of the period, including a Psautier Huguenot, and an Anthology of Secular Songs of the 16th and 17th Centuries.

GEORGE PULLEN JACKSON, 77, folksong authority and head of the Department of German at Vanderbilt University, died in Nashville, Tenn., on Jan. 19. He was a specialist in the music of the "shape note" hymnals popular in the Southern highlands, and maintained that many spirituals were derived from traditional white hymn tunes rather than African sources. His research began more than two decades ago, and he had since published White Spirituals in the southern Uplands; Spiritual Folksongs of Early America; Down-East Spirituals; White and Negro Spirituals; Story of the Sacred Harp; Sing, Brothers, Sing; and White Spirituals. Born in Monson, Me., Dr. Jackson studied at the Dresden Conservatory and received a Ph. D. from the University of Chicago for a thesis on German Folk Music. He was president of the University Philharmonic Society of Grand Forks, Neb., from 1913 to 1918, had taught at the University of Chicago, Oberlin College, and the University of North Dakota, and in 1920 became founder and first president of the Nashville Symphony. A daughter, Mrs. Fitzgerald Parker, of Nashville, a son, George P. Jackson, Jr., four sisters and a brother survive.

WILSON T. MOOG, 71, professor emeritus of music and organist at Smith College, died in Northampton, Mass., on Jan. 6. A native of Baltimore and a graduate of the New England Conservatory, he received a Mus. B. degree from the Yale School of Music and was a fellow of the A.G.O. He was director of the Smith College Summer School from 1929 to 1940 and managed the concert course there from 1925 to 1939. His widow and two daughters survive.

GERTRUDE RENNYSON, 77, former opera singer, died on Jan. 3 in Far Rockaway, Queens. Born in Norristown, Pa., she was a graduate of the New England Conservatory, and studied in Paris. She sang with the Savage Opera Company and with the Metropolitan Opera in 1910-11. She had appeared in London, Paris, Prague, and in Lohengrin at Bayreuth. Miss Rennyson also was soloist under Walter Damrosch and with the Philadelphia Orchestra. A sister survives.

ISADORE GRALNICK, 36, violinist, concertmaster of the Radio City Music Hall Orchestra, was killed on Jan. 14 when he fell between two cars of a Long Island train at Pennsylvania Station, New York. His wife survives.

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